CARTOONIST PROfiles

Photo by Kathy Mugele.

This issue contains a story written especially for CARTOONIST PROfiles readers by CHARLES SCHULZ. Following is his comment on the photo above: "Here I am in my practice jersey given to me by the Minnesota North Stars. One of their centers, Charlie Burns, lives in our area during the summer and has been helping us with our junior hockey program. Note the great gloves. They are good for playing in but terrible for drawing."

Issue No. 12-December 1971 **$2.50**

Sound Off!

Thank you so much for sending us the copies of Issue #11 of CARTOONIST PROfiles, containing the report of this year's Association of American Editorial Cartoonists Convention.

One copy has been marked and is being kept by President Johnson for his personal use; three copies have been placed in the Library; and the fifth copy I have appropriated for my *personal files.*

The Editorial Cartoonists and their wives are a wonderful group of people and we felt privileged to have them hold their Convention in Texas.

Again, our thanks and we hope that you may have an opportunity to visit Texas and the Library.

(Mrs.) Willie Day Taylor
Assistant
Office of Lyndon B. Johnson
Austin, Texas

As a former-type cartoonist who for 10 years illustrated and wrote the 'Peter Rabbit' Sunday Page (1948-57) in the N.Y. Herald Tribune, and as wanting to possibly advertise and sell above same through CARTOONIST PROfiles, could you send me particulars.

Vincent Fago
Bethel, Vermont

I write a little material for Dick Wingert and he tells me you produce a magazine, CARTOONIST PROfiles. I write mainly for a few New Yorker and Playboy cartoonists, and sometimes I even sell. I'm interested in subscribing, starting with the issue containing the 'Chon Day' story. (#10).

John Power
Taunton, Somerset
England

Have originals of Tailspin Tommy, Reg'lar Fellers, Little Folks, Buck Rogers, etc. Will swap for others. A. PASKOW, 1662 Cropsey Avenue, Brooklyn, N.Y. 11214.

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CARTOONIST PROfiles

Editor: JUD HURD

Photos by Jim Ruth

Volume 1, Number 12
December 1971

••Notes from the Editor••

With Christmas coming up, have you thought of a year's subscription to CARTOONIST PROfiles as a possible gift to a friend who might be interested?

Back issues #3, 5, 6, 10 and 11 of CARTOONIST PROfiles are still available at $2.50 each.

If you happen to be writing to colleagues in Canada, or in foreign countries, please remind them that Canadian subscriptions are $9 per year, and foreign ones $10.

One apology at this point: because of unavoidable circumstances, the report of our conversation with caricaturist SAM BERMAN has been delayed, and doesn't appear in this issue as was announced in #11. Please have patience. We appreciate it.

At this writing, the CBS-TV Special, FUNNY PAPERS, which we reported on in detail in Issue #11, hasn't been assigned an air time. It's expected that it will be shown on the network sometime this fall. Please watch for it.

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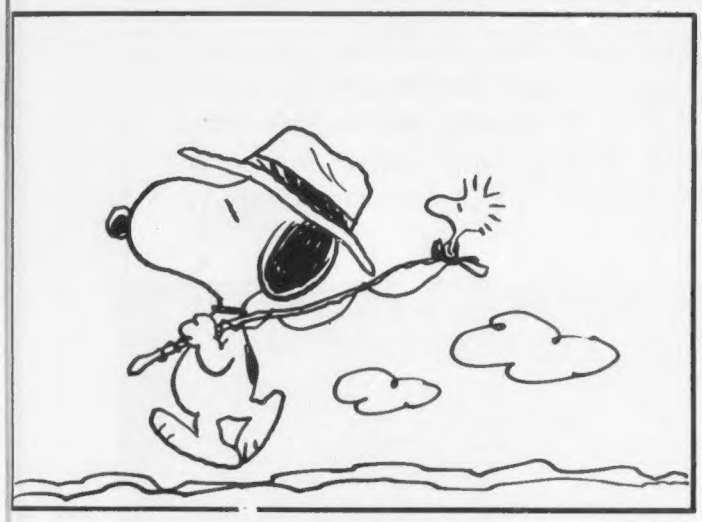
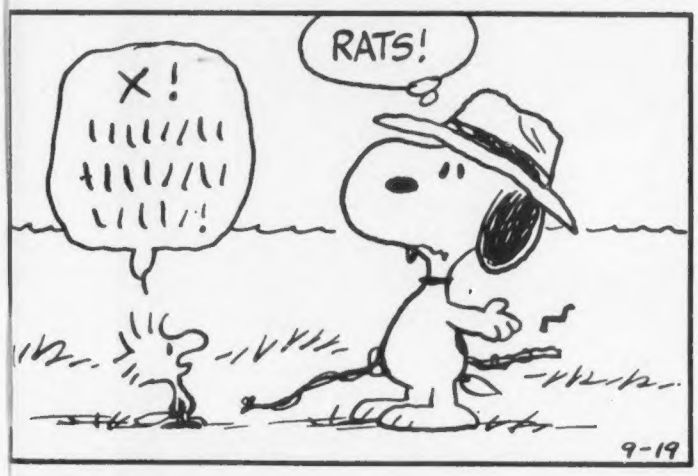
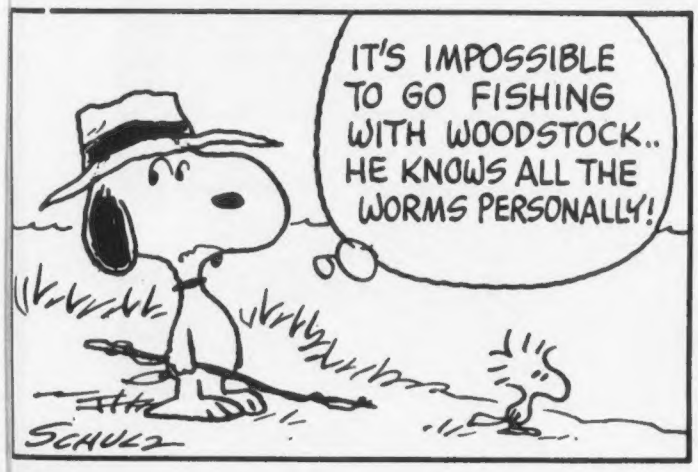
CHARLES SCHULZ and 'Peanuts'

Several times, during the life of CARTOONIST PROfiles, we have mentioned to CHARLES SCHULZ that the reason we haven't featured him thus far is simply that the newspapers, magazines, books, and TV networks of the world have kept our readers so well informed about him, and his activities, that there hasn't been much more to be said. However it seemed fitting, as we prepared this Issue #12 of CARTOONIST PROfiles, completing our third year of publication, to ask him to tell our readers a few things about himself which he hadn't mentioned to any general-interest magazines printed for the public at large —something exclusive for our readers in other words. We know you will enjoy his response, which follows, as much as we did.

Charles M. (Sparky) Schulz







By CHARLES M. SCHULZ

In all of the articles that have been written about Charlie Brown and Snoopy and the other things we have been doing, none of the writers has ever mentioned that the one cartoonist who helped most was Walt Ditzen. When he was working for one of the syndicates in Chicago, I dropped in with a batch of samples and he went far out of his way that day and later to give me advice and help that I badly needed. I have always regretted that Walt never got any credit for this where people could hear about it.

Peanuts started as a space-saving comic strip, and although I am sure that this helped to sell it and keep it in some of the papers who otherwise might not have given it room, I have always felt guilty about it because I am sure it helped to start a dangerous trend. It is a pity that we somehow cannot cooperate in spite of the tremendous rivalries which exist and produce syndicated material that would be of a standard size. I learned a long time ago that I was going to have to struggle for attention on the comic page when I had the smallest amount of space and others were using black borders and all sorts of dramatic heavy areas to gain attention. One of the best ways, of course, to counteract this was simply to use a little more white space.

Jud has asked me to talk about whatever happens to come to mind, so a couple of other things have occurred to me which are related to the whole problem of trying to maintain our profession in a time where some people seem to think it is struggling for existence. I am not that pessimistic about our medium, but I do think there are many areas that need improving. I think one of the worst things is the system of trying to please readers who subscribe to only the daily or only the Sunday feature. By duplicating Saturday, Sunday, and Monday you punish the reader who follows the strip all the way through. I know that syndicates vary in their approach on this, but I think it is a foolish system and that there is enough flexibility in our medium either to run separate stories or not to worry so much about the continuity. I also am convinced that there should be a lot less crime in comic strips. Mystery stories are wonderful and adventure is an absolute necessity, but anything that follows television trends is fatal. In fact, the moment that a cartoonist forgets that he is dealing in a different medium and tries instead to duplicate the movie or television screen, he is on the wrong track.

For those of you who may be interested, I have now moved my studio to the Redwood Empire Ice arena which my wife and I built three years ago and where Warren Lockhart also has his office. Warren and I have formed a new corporation called Creative Developments, and out of this have come many new ideas for television programs and a very close working relationship with the various licensees who handle our side products. Our major project at the moment is the new movie that we are doing with Lee Mendelson and Bill Melendez. It is to be called "Snoopy Come Home", and I think it will be ten times better than the last movie we made, "A Boy Named Charlie Brown". We have learned a good deal since we made that one and we have high hopes that people will really like this new feature. My role is that of writer. I have complete editorial control of the movie and have written all of the dialogue and have created every bit of business that you will see on the screen. Fortunately, working with Lee and Bill is very easy for each of us never encroaches upon the other's area of responsibility. I know what I want in the movie, but I also know my limitations and am perfectly willing to allow the animators to use their imagination where it is demanded for certain scenes.

Something just occurred to me. Due to a misunderstanding in a discussion about my background while

PEANUTS
HOW'S THIS FOR A BEAUTIFUL DRAWING? IT SHOWS A HERD OF COWS IN THE EARLY EVENING RETURNING TO THEIR COW HOUSE
BARN
THOSE FARM WORDS ALWAYS GET ME!
9-29
PEANUTS
PSYCHIATRIC HELP 5¢
TROUBLE SEEMS TO FOLLOW ME EVERYWHERE
THE DOCTOR IS IN
9-20
I CAN'T SEEM TO AVOID IT
NO MATTER WHERE I AM, TROUBLE SEEMS TO FIND ME
WHAT YOU NEED, CHARLIE BROWN, IS AN UNLISTED LIFE!
THE DOCTOR IS IN

Front view of the Redwood Empire Ice Arena, located at 1667 West Steele Lane, Santa Rosa, Calif. This is a Swiss-style arena with a full-size hockey rink and permanent seating for 400 spectators. Peggy Fleming and Joe Garagiola participated in the opening ceremonies two years ago, and Peggy described it as literally the world's most beautiful ice arena. Credit for this goes to Mrs. Schulz (Joyce), who was the guiding hand behind the entire project. There is a special Snoopy gift shop and a wonderfully warm and friendly lunch room which can handle up to 80 people and is called the Warm Puppy.

PEANUTS
featuring
"Good ol' CharlieBrown"
by SCHULZ
CHARLIE BROWNNNN...
I CAN'T BELIEVE IT!
CHARLIE BROWN, I'LL HOLD THE FOOTBALL, AND YOU COME RUNNING UP AND KICK IT...
I CAN'T BELIEVE IT! I CAN'T BELIEVE THAT ANYONE WOULD ACTUALLY THINK I'M THAT STUPID!
BUT YOU DON'T UNDERSTAND, CHARLIE BROWN...I REPRESENT AN ORGANIZATION, AND I'M HOLDING THIS BALL AS A REPRESENTATIVE OF THAT ORGANIZATION
IF SHE REPRESENTS AN ORGANIZATION, THEN I GUESS SHE MUST BE SINCERE...
Tm. Reg. U.S. Pat. Off.—All rights reserved
© 1971 by United Feature Syndicate, Inc.
9-26
AAUGH!
WHAM!
THIS YEAR'S FOOTBALL WAS PULLED AWAY FROM YOU THROUGH THE COURTESY OF WOMEN'S LIB!
SCHULZ

riding in an elevator with Carl Rose, I have either been given credit or have been blamed for being a Protestant minister. Sometimes I am referred to as an ex-minister of the Methodist church or a Presbyterian, but actually, I have never been anything of the sort. I am strictly a lay theologian and have never pretended to be more than that. The two books that Robert Short wrote were of his own doing and contained ideas and views which were strictly his. I will admit, however, that I have used many scriptural references in Peanuts and have always enjoyed doing this. It has opened up a whole new area of thought and has brought in readers from almost every religious denomination, although it has also brought in criticism from those who feel that the Bible should not be quoted in what they call "something as lowly as a comic strip."

I think that the Peanuts strip itself has changed considerably during the past five years. I am probably using less gags than ever before and am depending on the personalities of the characters to carry the strip. I have learned also to trust the faithfulness of my readers and I certainly never expect to please each one every day. I have learned to take the risk of using ideas which might be regarded as too "in" knowing that those who understand the idea will be flattered and will appreciate it by showing even more attention to the strip than they did before. Probably the most "in" idea I have ever used was the one where Snoopy was pulling the sled up the hill and when Charlie Brown looked down at the sled, he saw that it was named "Rosebud." I also love to do things which are really kind of silly like using terms such as "queensnakes" and "gully cats" but realize that this is very risky because if the reader himself is caught in a mood where he does not appreciate silliness and does not see it in this way, the whole thing is going to collapse, but I am convinced that these risks are worth taking, and I am fortunate in having editors at United Feature Syndicate who are willing to go along with this kind of thing.

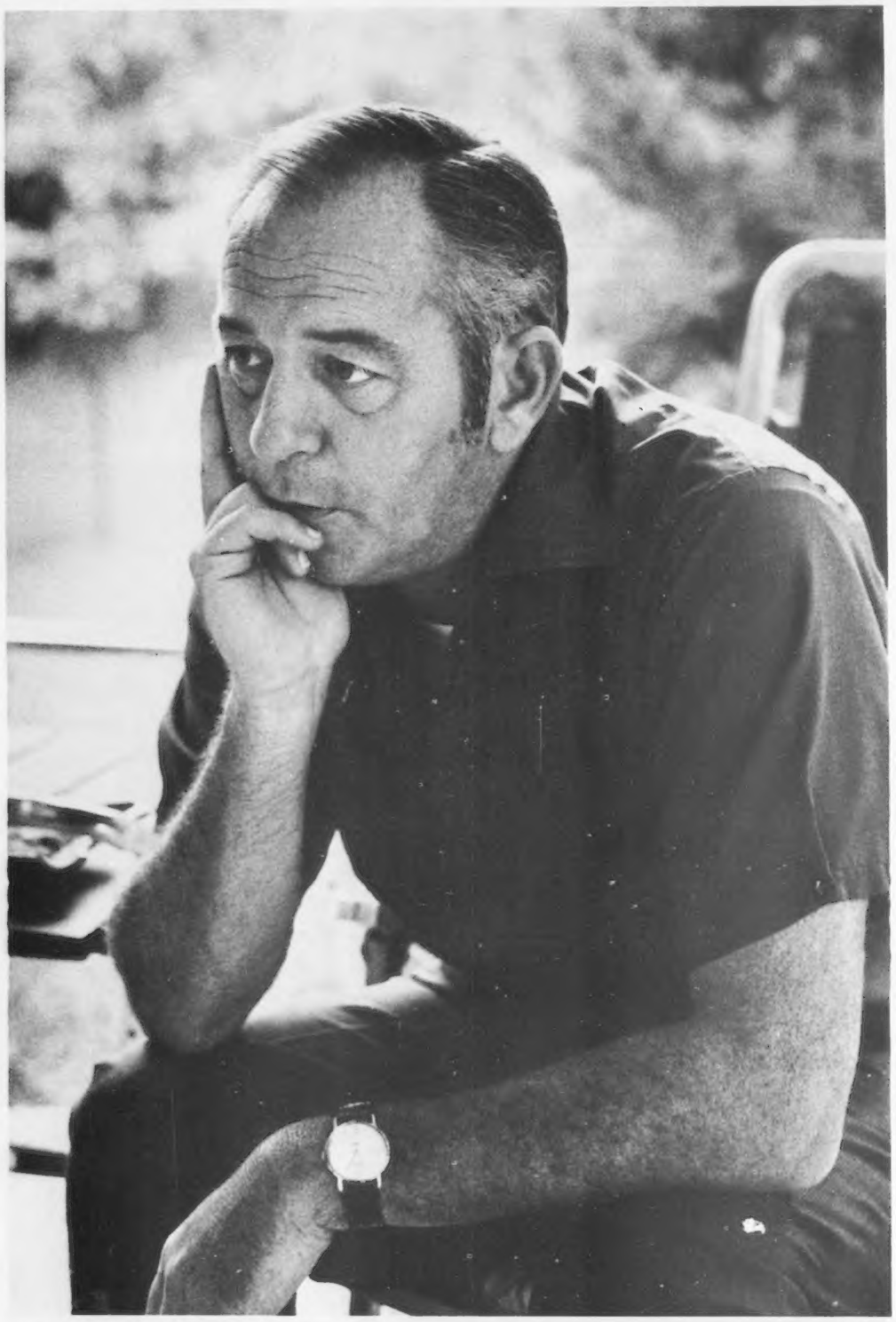
I have sent along two photographs which I hope Jud will print because they show what we do around here when we get a little time off. Naturally, we have a full skating program here at the arena, and we are completely involved with hockey. Therefore, when the ice happens to be empty during the day, we all put on our skates and rush out and have a quick game. Each of you has a standing invitation to drop by any time you are in northern California, but please bring your skates. We will furnish the hockey stick.●

GALLAGHER
A Laugh RIOT!

Photographer JIM RUTH has long considered JOHN GALLAGHER the funniest magazine cartoonist alive so he, and his wife GERRY, recently made a long-planned pilgrimage to Upper Saddle River, New Jersey to spend a day with the Gallaghers. Here are the results of that very illuminating visit.

By JIM & GERRY RUTH

Photos by Jim Ruth



JOHN GALLAGHER *"The most important thing is desire."*

When we interviewed Reg Smythe in London last year (CARTOONIST PROfiles, Volume 1, Number 8, November, 1970) we asked Reg if he had a favorite cartoonist. He said, "There's an American chap who drives me just mad, John Gallagher." John has been driving people just mad for 18 years as a top magazine gag cartoonist. Now John is working as art director for American Kitchen Foods-Tasti Fries and writing the comic strip "Moose" among other things.

After service in the U.S. Navy during World War II, John entered Syracuse University on the G.I. Bill. At the same time going there were cartoonists Brad Anderson, Jack Tippit (now President of the National Cartoonists Society), Fred Levinson and Frank Springer.

"I was up there to look over the art field and see how I could fit into it. I couldn't paint or use color. I would do some drawings, like sketching a tree and some little kid would look over my shoulder and say, 'that doesn't look like a tree.' My quick sketches looked great but as I worked on them, it was all down hill.

"The best thing that happened to me at Syracuse was meeting Brad Anderson. I saw Brad's work in the school newspaper and magazine and was really amazed. He was a natural cartoonist. He really knew how to draw.

"Brad was the one who taught me all about how to get a batch of cartoons ready to submit to a magazine.

"I stayed at Syracuse for two years, and then transferred to Pratt Institute in Brooklyn. Pratt was more regimented than Syracuse. They were more interested in design and commercial work than Syracuse.

"There was one course that I had to take at Pratt. The teacher was a wood engraver named Fritz Eichenberg. At the beginning it really looked bad. He assigned us to work on a series of books, but was very firm on one point, no cartoons or comic art. I was a cartoonist. I had cartooned my way through all my other classes. In spite of his instructions, I cartooned the work on the books. Luckily, I was going through my Osborn period and my work was very influenced by Osborn. It turned out that Osborn was the teacher's favorite too. I got to know the man and found that he had been a political cartoonist in Germany during the Hitler period and had had to leave the country because of his work. I could understand why he wasn't all that gung-ho on cartoon art.

"When I came down to Pratt from Syracuse, I didn't know that much about the business. I didn't know about going on the rounds on Wednesday or any of that stuff. I had been submitting my gags through the mail. That's how I sold my first gags to the Saturday Evening Post. At the time I was involved with a television group. I was part of a studio that did a lot of special effects work. Sales were build-

"That does it! Let's turn back!"

THE SATURDAY EVENING POST

"Yessiree, friends. My own dear mother was born right here in the little town of Iple Aks!"

"Us pygmies have got to live, too"

ing so I left to go into free lance cartooning.

"Now I haven't done any gag cartoons for about a year and a half and I can't say I really miss it. When I was doing magazine art work I spent almost all my time doing finishes. I was never crazy about doing the drawings. I'd work and work on a finish and finally just push it away. You could keep adding and fixing forever and work the thing to death.

"About ideas, I found the best way for me to do them was to look at other drawings and cartoons. I don't mean to read the gags, but to look at the visuals until something came to me. But I didn't go out looking for ideas. There's something about doing this kind of work for a living, you don't get up in the morning and clap your hands and say, 'Now I'm going to do so many funny gags,' you just sit down and do them.

"I don't know if I could or would want to do it again. I think it was something I wanted to do and I did it. After a while I had had enough of it.

"A lot of the gags I did were sports gags. I like sports and enjoyed doing them, but I found that they were difficult to sell to any but specialized magazines. When you do a sports gag, you have to assume at least a minimal knowledge of the game on the part of readers and often the major general markets were not at all sure that that minimum of knowledge could be assumed. For example, I always felt that the bull pen in baseball was great for gags, but the editors would tell me that mom and sis wouldn't know what a bull pen was. Maybe they were right, but where do you go from there. Gags on hunting or fishing or golf seemed to go over at all the magazines.

"I was very fond of Clyde Lamb's work. There was something about his humor that really got to me. He was a real funny guy. I think that

someone with a gag sense like his loses something when they go into a strip. Maybe it's that they don't have the right vehicle, or maybe they get boxed in and find that they have to keep doing the same type of thing all the time, I don't know.

"There was one strip, I don't know the name, or the names of the creators, but I know it was done by two young guys who syndicated it on their own. When they had enough, they just abandoned the whole thing. It was the only strip that had a chance to say goodbye. They weren't dropped or bumped, they just ended it and the two little characters walked off into the sunset. What I liked was the novelty of seeing a comic strip drop a paper.

"Where is the gag field at? Well, the business is changing, getting more sophisticated. In the last few years, it was very depressing. Before that, on a Wednesday, after making the rounds, the guys met down at the Roosevelt Men's Bar to talk over what was what. One night I met Vaughn Shirvanian there. There were only the two of us. We felt like the last of the dinosaurs. We were discussing where the business was going and found that it was mostly gone. The real funny stuff no longer sold. Everything had to be clever. Vaughn cared about the business and was much more willing and maybe more capable of making the switch, and adjusting to the newer style. I told him that there was no way that I would go through the style battle again. I just didn't feel like writing for somebody. I want to do my best work, not slant gags and be experimenting all the time. I just can't work that way. I feel that a lot of the guys are forced into a mold. After a while everybody's work looks like Saxon's.

"One of the most discouraging things about the gag field was the part that the editors played. No one wants to be accused of not having a sense of humor, but the buying of professional humor requires

"Excuse me! I thought you were the approach to the Golden Gate Bridge!"

"The script is a little weak, Howard,
but superb acting could save it."

more background and knowledge of humor than many editors had. I always felt that gag selection should have been in the hands of a person involved in the field. There was constant interference and control of visual humor by people who were more at home with writing than humor.

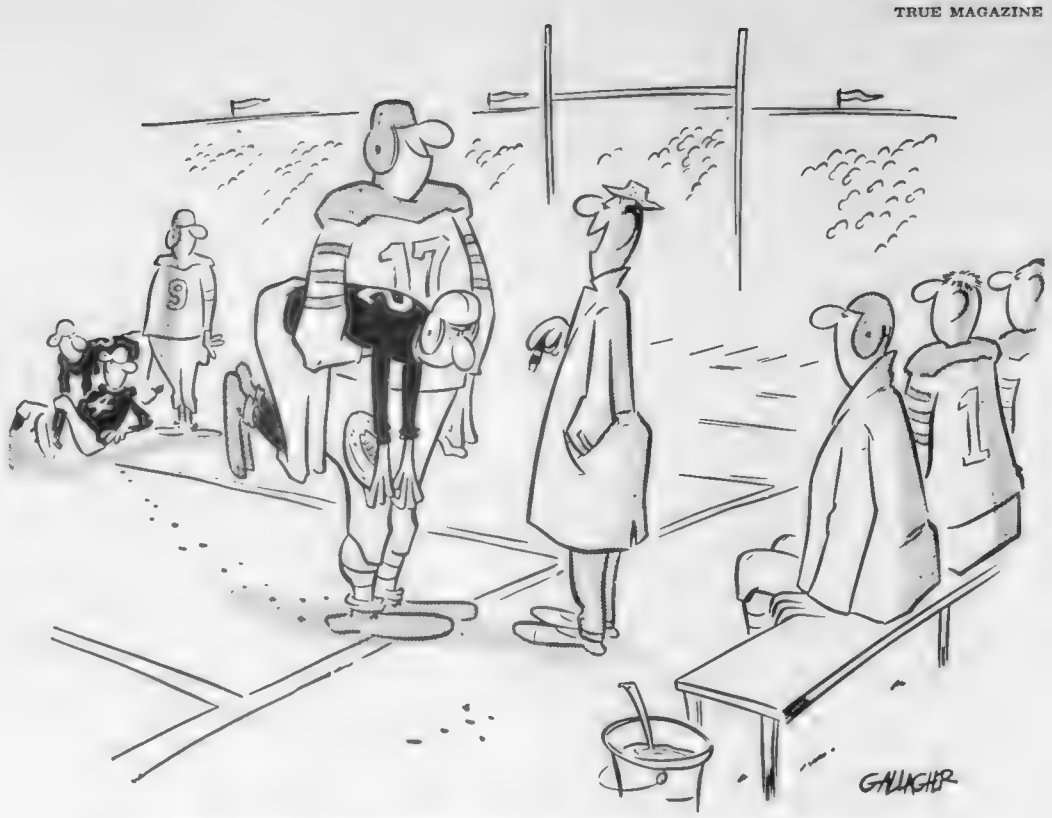
"Would I like to be an editor? I'd probably like to try it, but I know I'd get tired of it.

"Did I feel that I sold my best gags to the majors? No, never. I always felt that I sold my best stuff to 1000 Jokes. Bill Yates, the editor over there, got some of my best gags. Both he and John Norment, who was editor after him, had good backgrounds in the business. They knew humor, and they knew how to pick gags.

"I remember the first time I met John Norment. I went down to the Pen and Pencil on East 45th Street. I had just begun to sell pretty regularly to the majors and I ran into a bunch of the guys. Someone was introducing me around and everyone was being very nice and very polite. The introduction finally got around to Norment. He just looked at me and said, 'You Bastard.' That was the most honest greeting I've ever had. Everyone else was thinking it, but John came right out and said it.

"What did I enjoy most about the business? The guys. What a great crowd they were. The guys were always friendly and helpful and a lot of fun. The last few times I went around I found that that was gone. The new guys would come in with huge portfolios, their drawings would be mural size and they just

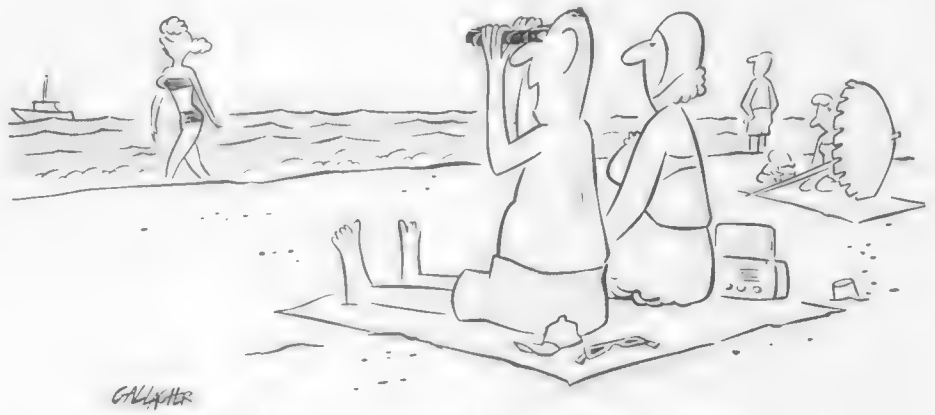
TRUE MAGAZINE



"Just *tackle* them, Brogurski. You don't have to turn them into me."

THE SATURDAY EVENING POST

"I wish you wouldn't try to order in French."



"Yes. I do believe it's a Norwegian tanker,"

THE SATURDAY EVENING POST

"The business is changing, getting more sophisticated."

John, one of the all time great baseball Giant fans displays the form that made him a fan.

"I think it was something I wanted to do and I did it."

stood around. Herb Green suggested that eventually the business would be all hot shots who tried it for a couple of years and then got out and were replaced with another bunch. But with the magazines being bumped off, it looks like it's just going to shrink tighter and tighter together.

"Is humor deteriorating? Yes, if you mean flat out funny as opposed to clever. There always was clever and sophisticated work being done, but there used to be room for all kinds of humor. That's how it should be. There should be room for all kinds of gags, but more and more the gags are getting deep. How many gags do you see with psychiatrists. That's a dull setting. The captions get longer and the gags get duller.

"I used to like to do animal gags. I always thought that animals were funny to work with. But I like to keep the animal an animal. There's a point where an animal stops being an animal and becomes another character. Like Bugs Bunny. He's not a rabbit anymore, he's a character. I like them when they're still animals. Once they become characters, you lose the base of the humor. I used to draw an animal, like a giraffe, and turn him around in all different positions until I came up with a gag.

"As for the business, it was there and it was good, and if people wanted it, it would still be there. But the printing and distribution got to be a problem and the magazines lost the ability to hold onto their top people.

"Did I get fan mail? There were some real fans who wrote in about

"It's kind of you to allow me a moment of your time."

"Kill the ump!"

my gags, but I remember once I was asked to C & I (now the School of Visual Arts) to give a talk. I'm not used to talking to groups so I read my notes for a couple of minutes and then I gave up and told them to ask questions. It was very interesting. One of the kids had collections of my cartoons. He probably grew up and grew out of that.

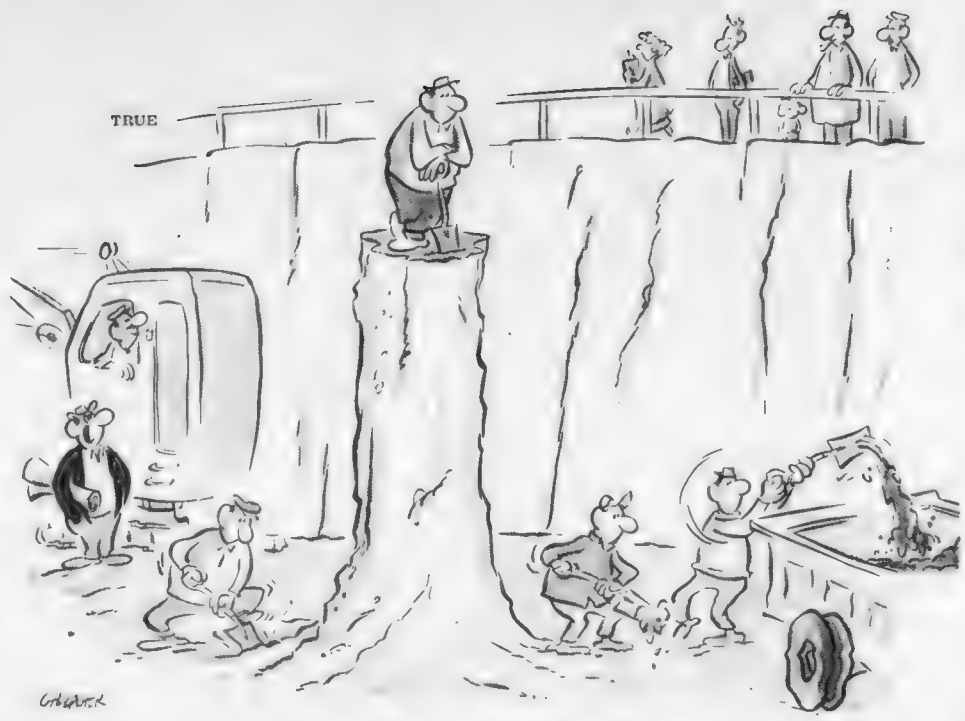
"I feel that when you're talking to people you have a great responsibility. I've met guys who gave up cartooning before they even got started because someone told them they weren't good artists. That's terrible. If a guy has good writing ability, he can bring it around.

"The most important thing is desire. If a guy wants it bad enough. . . . You have to have a basic ability and desire. To me the most important thing is desire and love of your work. Bob Weber, for example has desire and drive. Cartoonists have to be pretty good at both writing and drawing. Look at the guys who deliver, they aren't just somebody's idea of a cartoonist.

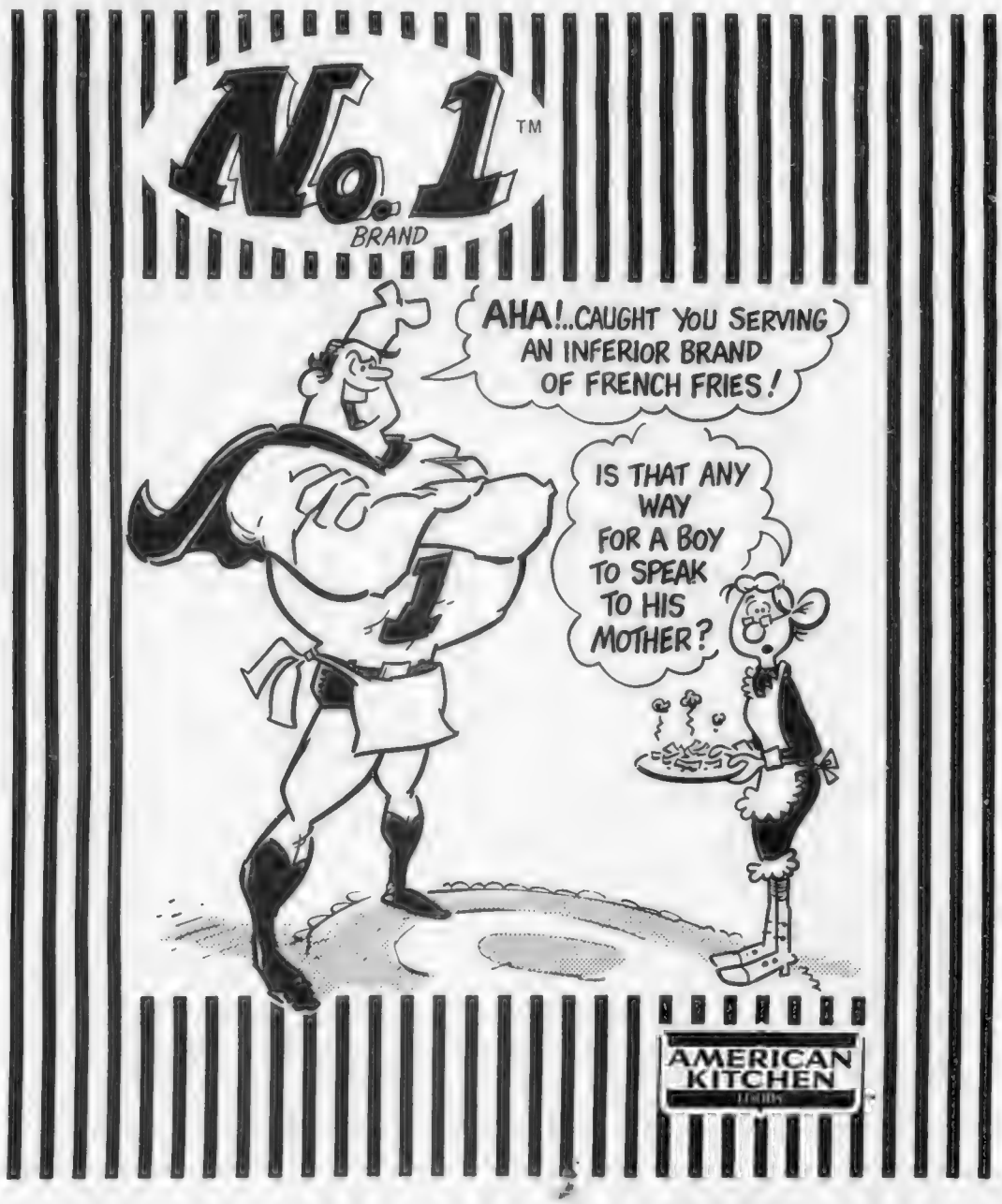
Now I'm working for American Kitchen Foods-Tasti Fries. I think it's great. First of all, they are a young group of guys. And they are really doing a terrific job. It was a great change for me. I found doing

"He's teaching his son the business.

"I'm afraid we have to take it into the shop."



"That Bagwell is a goof-off!"


No. 1
TM
BRAND
AHA!..CAUGHT YOU SERVING AN INFERIOR BRAND OF FRENCH FRIES!
IS THAT ANY WAY FOR A BOY TO SPEAK TO HIS MOTHER?
AMERICAN KITCHEN
FOODS

Some of JOHN GALLAGHER'S package design work for AMERICAN KITCHEN FOODS.

Some of JOHN GALLAGHER'S package design work for AMERICAN KITCHEN FOODS.

gags a lonely job.

"They got in touch with me. I got more and more involved. I work for them part time. I have other things to do.

"I felt I needed a change. Toward the end I couldn't function in the gag field. You would go into places that didn't want what you did anymore. You feed off the fact that people want what you do, that you are doing a job and somebody is responding.

"Now I'm an art director. Things changed about a year and a half ago. Bob Weber contacted me about Moose and the company asked me to work regularly. That triggered the whole thing, I didn't get up one day and say, 'Hey, I'm not going to do gags anymore.'

"Moose is structured well. I wasn't too familiar with it before I talked to Weber since it didn't appear in our local paper. But the more I read it, the more I realized that there was a lot there to work with. It all works, and the functional humor premises are built into it. It has a lot of repetition and I like repetition.

"One thing I always liked about Moose was that he used the word 'doozy'. That's the kind of thing I always get, my toaster is a doozy, the car is a doozy, a piece of junk. I can identify with Moose.

"Bob is great and has a great willingness to do wild stuff. He goes along with pet hippos and way out things like that.

"I don't think about the business that much. I'm going to go where the action is. We're raising kids here and the business isn't all that important, as long as I enjoy what I'm doing.

"I always felt bad that I didn't get more excited about what I did. I'd hear other guys who were really worked up about their work, but I was never that choked up about it.

"I think Krazy Kat was the best thing ever done." ●

John, his wife Dot, and the greatest fielding shortstop this side of Snoopy, "Dusty".

Jimmy Swinnerton and Milton Caniff

Photos with this story by Harold E. Waltz

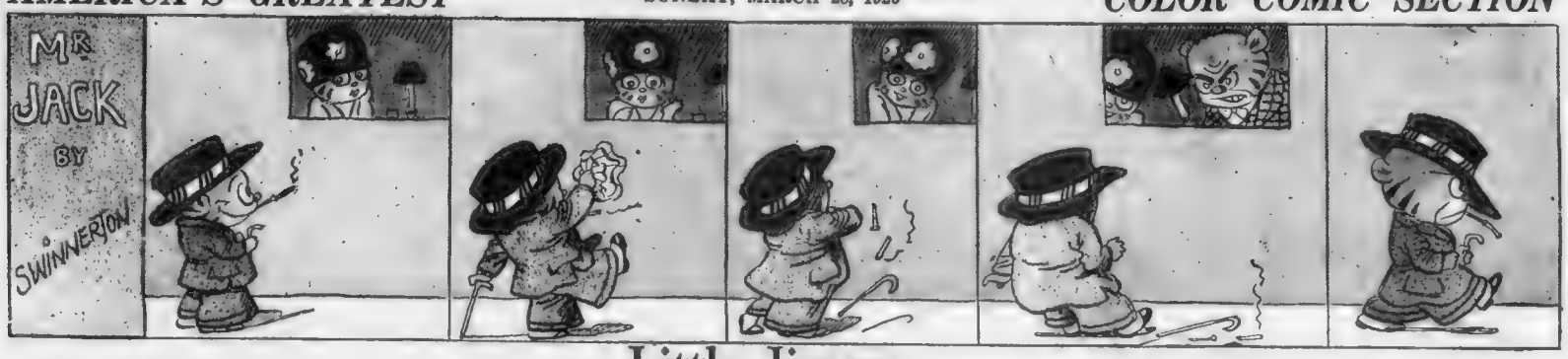
MILTON CANIFF and LITTLE JIMMY BY SWINNERTON

In the SOUND OFF! column in Issue #10 of CARTOONIST PROfiles we printed a letter from Karl Hubenthal, the editorial cartoonist of the Los Angeles Herald-Examiner, in which he said that JIMMY SWINNERTON, the creator of the famous LITTLE JIMMY Comic for King Features Syndicate, and one of the giants of our profession, was now 95 years old, living in a nursing home in Palm Springs, California, and anxious to hear from cartoonists.

Well, we took the ball from there, and mentioned this letter to MILTON CANIFF, who had moved from New York to Palm Springs a while back. We asked Milt whether he would enjoy looking up Jimmy

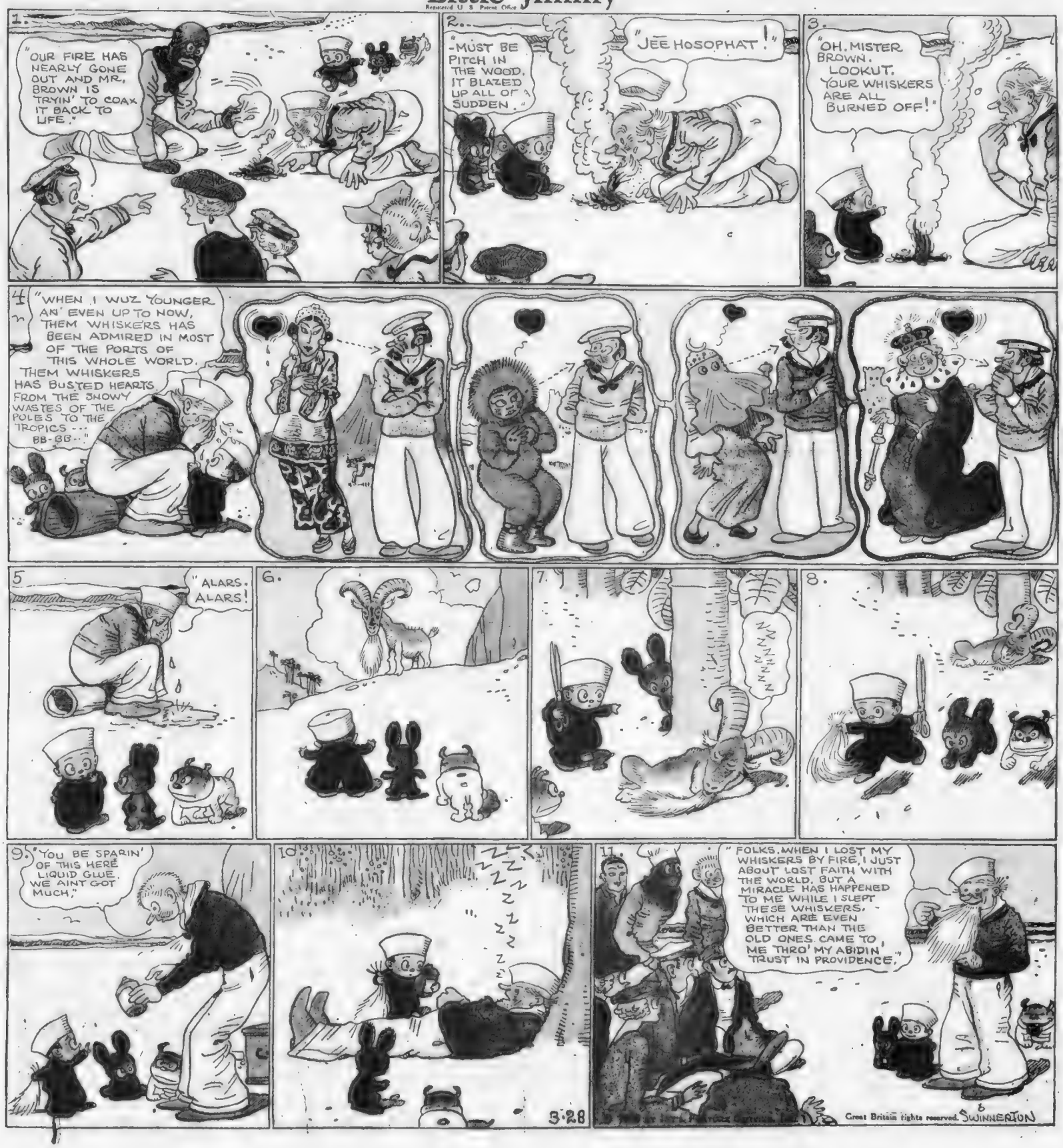
AMERICA'S GREATEST SUNDAY, MARCH 28, 1926 COLOR COMIC SECTION

MR. JACK BY SWINNERTON



Little Jimmy

Registered U. S. Patent Office


1.
"OUR FIRE HAS NEARLY GONE OUT AND MR. BROWN IS TRYIN' TO COAX IT BACK TO LIFE."
2.
"-MUST BE PITCH IN THE WOOD. IT BLAZED UP ALL OF A SUDDEN."
"JEE HOSOPHAT!"
3.
"OH, MISTER BROWN. LOOKUT. YOUR WHISKERS ARE ALL BURNED OFF!"
4.
"WHEN I WUZ YOUNGER AN' EVEN UP TO NOW, THEM WHISKERS HAS BEEN ADMIRED IN MOST OF THE PORTS OF THIS WHOLE WORLD. THEM WHISKERS HAS BUSTED HEARTS FROM THE SNOWY WASTES OF THE POLES TO THE TROPICS --- BB-BB--"
5
"ALARS. ALARS!
6.
7.
ZZZZZZZ
8.
9.
"YOU BE SPARIN' OF THIS HERE LIQUID GLUE. WE AINT GOT MUCH."
10.
3·28
11.
"FOLKS, WHEN I LOST MY WHISKERS BY FIRE, I JUST ABOUT LOST FAITH WITH THE WORLD. BUT A MIRACLE HAS HAPPENED TO ME WHILE I SLEPT THESE WHISKERS, WHICH ARE EVEN BETTER THAN THE OLD ONES, CAME TO ME THRO' MY ABIDIN' TRUST IN PROVIDENCE."

Great Britain rights reserved. SWINNERTON

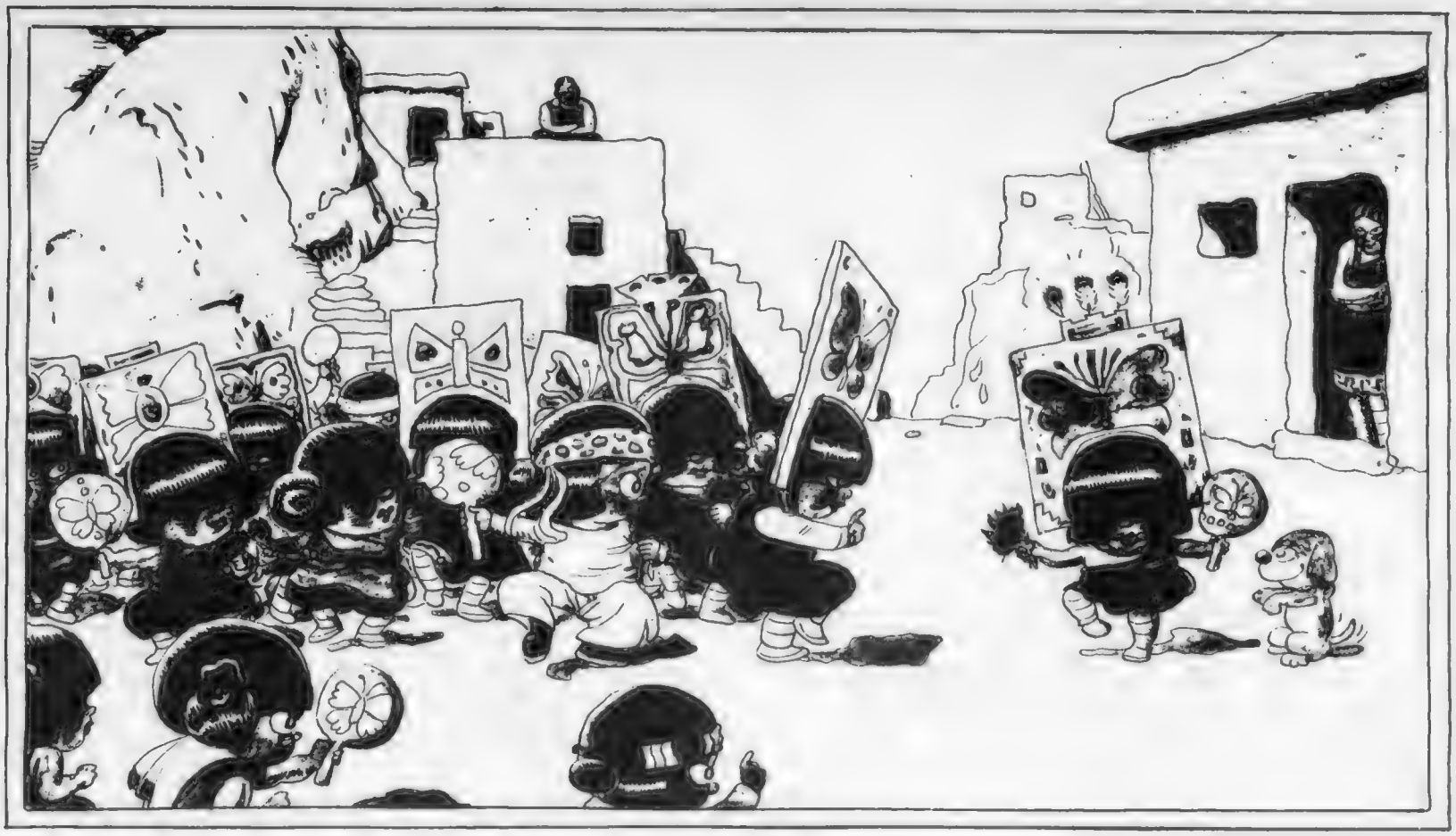
and talking with him. He accepted our invitation with enthusiasm and was delighted to learn, a little later, that his home was no more than two blocks from the convalescent home where Swinnerton was living.

Caniff took along a tape recorder and a photographer, on the morning of June 16th, and he tells us that without the staff cooperation at the convalescent home, the get-together probably wouldn't have gone off as well as it did. The woman manager is a cartoon buff and an amateur artist, and she paved the way for the conversation with Jimmy and Mrs. Swinnerton.

It also occurred to Milt to help celebrate the 75th Anniversary of Newspaper Comics by taking along a National Cartoonists Society Blazer and Patch as a gift to Jimmy Swinnerton, one of the Society's few Honorary Members. In addition, Caniff made up the head of STEVE CANYON, which you see in one of the photos accompanying this story, as a tribute to Swinnerton's pioneer position in the cartooning profession. Milt considers that the biggest coup of the day occurred when he asked Swinnerton if he would do a JIMMY for CARTOONIST PROfiles! Swinnerton said he didn't think he could and Milt countered with, "C'mon, you never forget your child." At that, Jimmy laughed, took the marker and pad and Mrs. Swinnerton said she would fetch his glasses. But while she was gone, Jimmy finished the drawing, standing, as you see in the photo, lettered the caption with the proper date, and handed it back to Milt almost before the photographer could get his Strobe charged again. Caniff says he doubts if Jim had touched a pencil to draw LITTLE JIMMY in years. Milt also notes that Swinnerton stood during the entire time he was making the drawing, clutching the pad of illustration board as if not a day had passed since he last made an autographed drawing for an avid fan. Incidentally, he will celebrate his 96th Birthday on November 13th of this year.

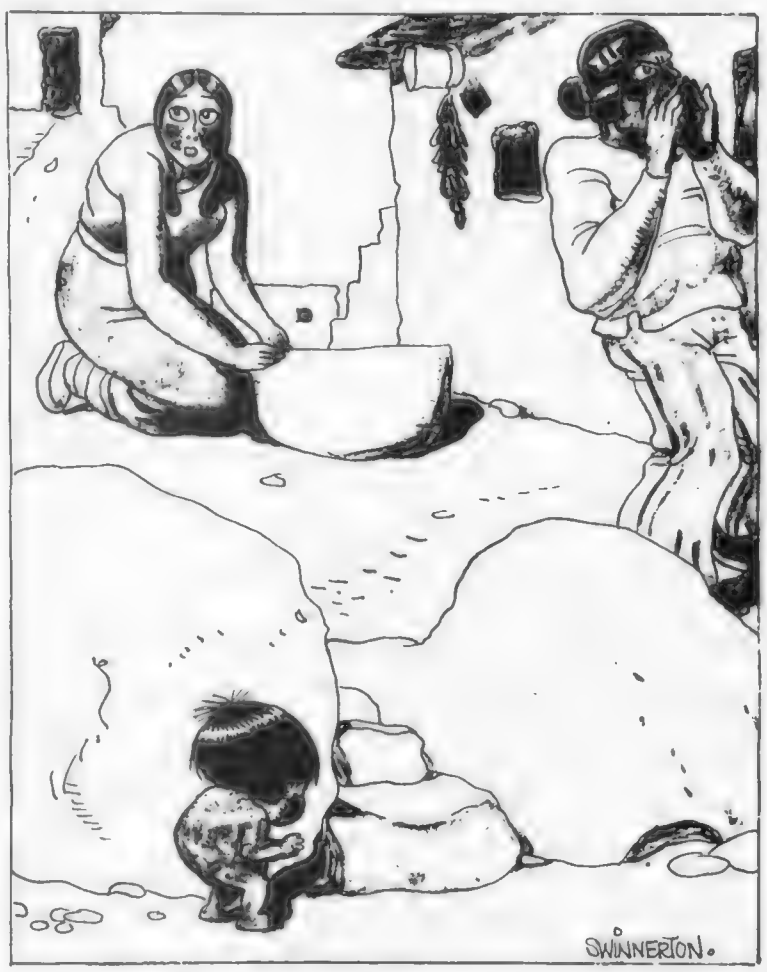
Adding the famous Swinnerton signature. That's Mrs. Swinnerton on the right.

CANYON KIDDIES Page from GOOD HOUSEKEEPING Magazine.



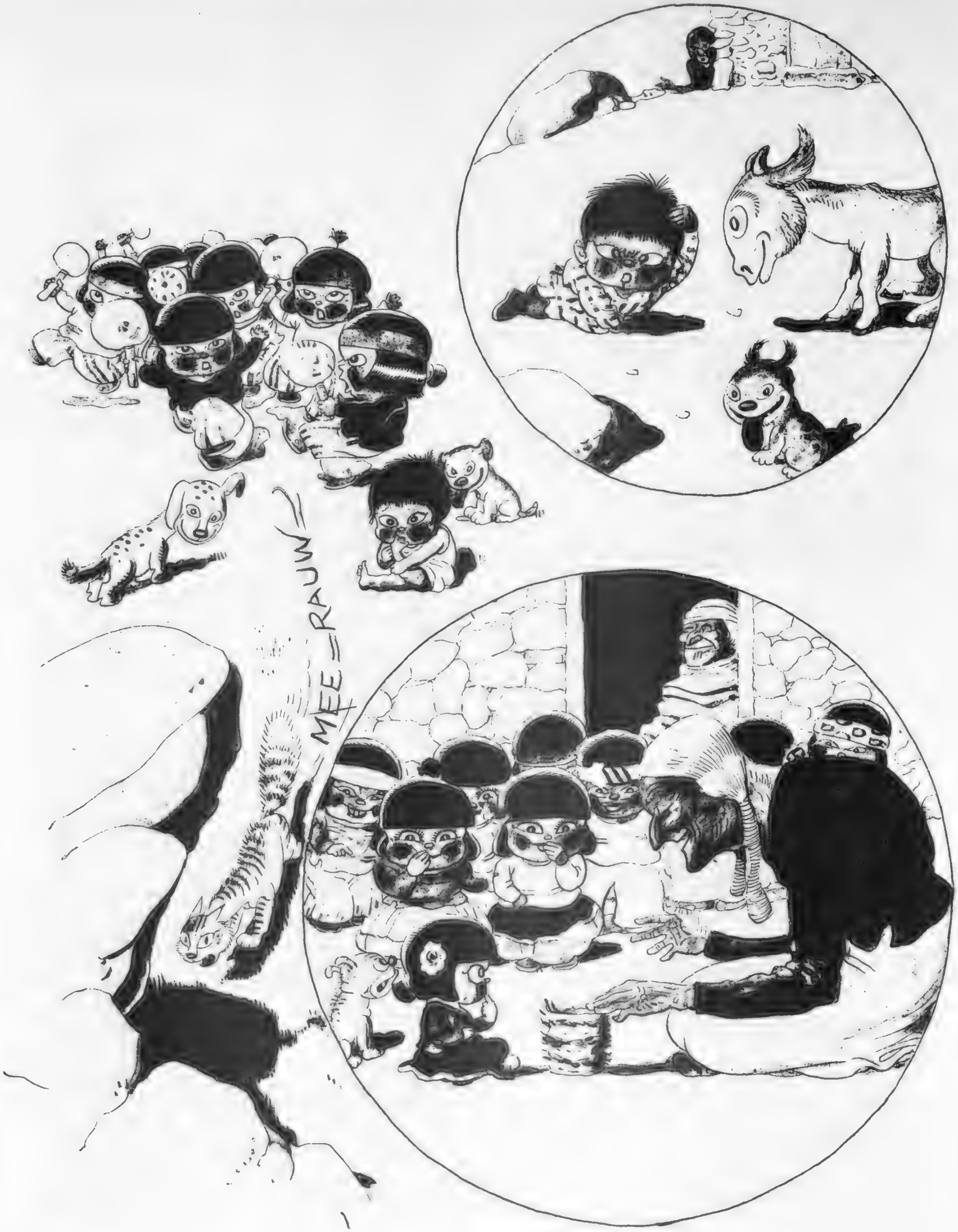
ONE STEP-TWO STEP-ONE STEP-SEE-YOU CAN DO IT IF YOU TRY.
THEY'RE TEACHING-LITTLE SISTER THE DANCE OF THE BUTTERFLY.

THE WHITE PROFESSOR SHOUTS ABOUT "A THOUSAND YEARS"
HE TALKS "ANCIENT DRAWINGS" AND PREHISTORIC IT APPEARS"
THE "GREATEST ANCIENT FIND," WE HEAR HIM LOUDLY SAY
AND ALL ABOUT THE ROCK DRAWINGS. WE DID YESTERDAY.



LIST TO HIS MOTHER CALL AND HIS FATHER LOUDLY SHOUT
FOR LITTLE "TIZ-PI" WHO PLAIN TO SEE IS "HIDING OUT"
WHY IS HE SILENT, WHY BRAVE HIS PARENTS WRATH?
THE ANSWER'S PLAIN - HE DOES NOT WANT A BATH.

CANYON KIDDIES Page from GOOD HOUSEKEEPING Magazine.



When he was about 15 or 16 Swinnerton began to attend art school in San Francisco, and it was while there that he came to the attention of William Randolph Hearst, who was looking for new talent. Jimmy soon became a staff artist on the San Francisco Examiner and his first cartoon job involved making a half-column drawing of a little California Bear which denoted tomorrow's weather each day. He received $10 a week. Caniff remarked that that was pretty good dough for those days and Swinnerton said that you could commit mayhem with $10 at that time, as far as he was concerned. Apparently the little bear made quite a hit with Mr. Hearst.

The famous LITTLE JIMMY, created by Swinnerton, began daily and Sunday in 1905. The daily was discontinued in 1937 and the Sunday Page in 1941. Happily, for comics fans, the Sunday Page was revived by Swinnerton in 1945 and it ran till 1958.

Swinnerton also created the delightful CANYON KIDDIES pages which ran for a number of years in GOOD HOUSEKEEPING Magazine, and, for a time, he did a Sunday Page titled 'Rocky Mason, Government Marshal'.

In the early days of this century, Jimmy came to the west and to the desert with an advanced case of tuberculosis. Amazingly, he recovered his health in this part of the country, and his love for the west was such that he then began to paint the mountains, the Indians, the desert sands and the plants, and became famous all over the world for these works of art.

Jimmy says, "my grandfather was a '49er and said I should be painting the beautiful Sierras, not that 'hell hole'. But I liked the desert and part of it was stubbornness. The grey of the desert is as important as the brilliant greens and reds of a sunrise in Grand Canyon. In the harmony of colors a little grey object is equally important. You have to consider a balance of lines with harmony of colors. Everything changes, it's never the same—no two grains of sand are alike — nature never repeats herself."

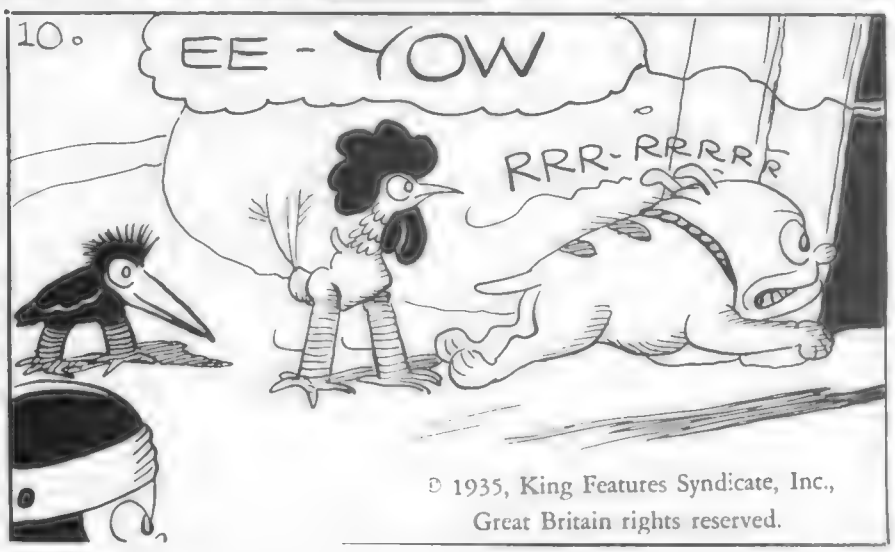
Swinnerton has some other thoughts about the desert too. He says, "Most desert plants get their moisture from the air. Man makes a misbalance of nature with golf courses that are watered all night, with swimming pools, and with crops being irrigated. These things almost kill the true desert plants. Doctors can no longer send people to our desert or Arizona for asthma or tuberculosis; there is too much change in the atmosphere."

We think a few quotes from articles and books that have been written about Swinnerton will help our younger readers know a little more about the man. Coulton Waugh, in his 1947 book 'The Comics', says, "Swinnerton will be a mighty name in this history of the comics. He may be said to be the first of three founding fathers, who between them gave the comic strip the form in which we know it today; the others being Richard Felton Outcault, of the Yellow Kid, and Rudolph Dirks, of The Katzenjammers. None of these three created the comic form in its entirety, but they all learned from one another, with the result that all three were doing true comics as the twentieth century opened.

Swinnerton's 'Little Jimmy' was a perfect demonstration of the comic-strip ideal of personality. Jimmy is extraordinarily himself because of a quality of minuteness. Was it the vast purple distances of the Western desert which had bred in Swinnerton a genius for drawing the very opposite? However it was, Little Jimmy's sawed-off, pint-size appearance made him a representative of the very young human kind, and to this was added a peculiar and indescribable overtone, which is characteristic of all Swinnerton's work: his characters, rather reserved, give you the sense of knowing a great deal, and you follow them with the hope of uncovering some big secret. The gag you uncover may be simple, but the adventure will have been worthwhile. Another feature of 'Little Jimmy' was the simplicity of drawing, the clarity of line, this being a technical feature which set a precedent. Both 'The Yellow Kid' and 'The Katzenjammers' lacked this quiet, clear-cut quality which survived the batterings of countless printings on the rough, uncertain textures of newspapers. Swinnerton spotted his figures around, used areas of solid black with a sense of art which make these old papers refreshing to look at."

Summarizing the contributions of the three masters previously mentioned, Waugh says, "(1) the continuing character (in the comics) was contributed by Swinnerton and Outcault. (2) the sequence of pictures was tried out experimentally by Outcault, used regularly for the first time by Dirks, and refined in technical details by Swinnerton. And (3) speech in the drawing

A 1935 LITTLE JIMMY Sunday Page.



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George R. Hearst, Sr.
701 Panorama Road
Palm Springs, California 92262

It greatly touches and gratifies me to be the one chosen by my family to have the privilege of congratulating "our" Jimmy Swinnerton on this, his birthday.

What organization can boast about having a dedicated, trustworthy and talented employee for 70 odd years? The Hearst Corporation counts that many happy years of association with the one and only Jimmy Swinnerton!

Many years ago my father sent Jimmy to the desert because of ill health. At that time, he doubted if Jimmy would ever recover. Not only did he get well but he fell in love with the desert. Can anyone doubt this love when viewing his magnificent paintings?

He continued working with my father, maintaining his residence here in our beautiful health rebuilding area. My father had great affection and respect for Jimmy and I believe the feeling was mutual.

Words mean little at a time like this and we wish we could be celebrating with you tonight.

Rosalie joins me in sending to you, Jimmy, sincere wishes and hopes for your continued health and happiness. Ourlove and congratulations to a truly great artist and wonderful friend.

George Randolph Hearst, Sr.

Letter from George R. Hearst, Sr. on the occasion of Jimmy Swinnerton's birthday.

Jimmy Swinnerton and Milton Caniff with the Steve Canyon head which Milt presented to Jimmy.

Little Jimmy & Beans drawn by Swinnerton on June 16, 1971 for CARTOONIST PROfiles.

started with Outcault and was developed into true comic form by both Dirks and Swinnerton, as well as by Outcault in his later work."

The book 'Narrative Illustration: The Story of the Comics', by M. C. Gaines, reports a 1934 'Editor & Publisher' interview with Jimmy Swinnerton. Jimmy says, "Some forty years ago we artists of the newspapers were a badly driven lot. The 'zincograph' cuts had just replaced the old chalk plate, and in the change, there was a rush to do great stuff with the new process which gave more latitude and speed in reproduction of pen and ink drawings. The artist of that date had to go to all sorts of happenings that are now covered by the staff photographers, as photographs were not yet produced successfully on news pages. A typical day was spent covering, say, a flower show or trial in the morning, a baseball game in the afternoon, with, maybe, an art opening,

and a murder or two at night. One had to be able to draw anything at a moment's notice. Those of us who had a comic turn in our work would try to crowd a comic drawing in whenever we could, and so doing, our editor began to find out that a good cartoon, or comic drawing, drew more notice from the readers; and in that way, the comic drawing in the newspaper world gradually came into its own."

In conclusion we must note that Mrs. Swinnerton (Gretchen) has shared his travels, his joys, and has been his constant companion. We understand that she is no mean story-teller herself but most of the time she leaves the stories to her husband.

Our warm thanks to Milton Caniff, for enthusiastically taking the time to make this story possible, to Jimmy Swinnerton for contributing so greatly to our profession over so many years, and to Mrs. Gretchen Swinnerton, for lending us the cartoons of Jimmy's which are included with this story. ●

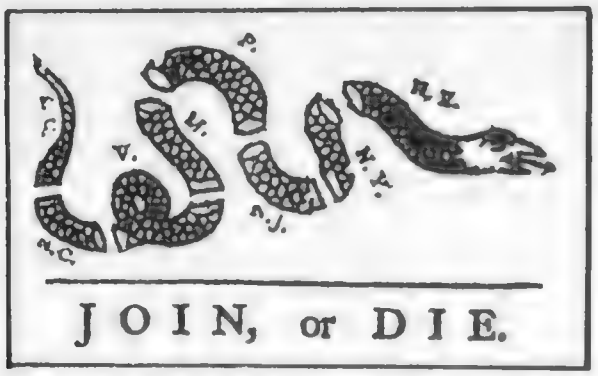
Swinnerton points to the National Cartoonists Society insignia on the NCS blazer which Milt presented to Jimmy. The insignia, incidentally, was designed by the famous artist and cartoonist, Russell Patterson.

Mort Walker at work on a 'Boner's Ark' page.

We're happy to report some of the most exciting news we've had in a long, long time. Thanks to the enthusiastic efforts of MORT WALKER, the longtime dream of everyone in our profession, of a permanent cartoon museum, on a scale commensurate with the importance of the cartoon in the total art picture, and in a prestigious location, seems closer to realization than ever before. On Mort's initiative, a nonprofit corporation has been formed with six men, prominent in our field, as officers and directors. The following few pages are excerpted from a brochure which will be made available to possible benefactors and supporters of this great project. Already, Mort tells us, the Hearst Foundation, George T. Delacorte, Jr. of the Dell Publishing Company, and The Newspaper Comics Council have indicated their intention to support it. Certainly this exciting show of confidence will move others to do likewise. We think our readers will agree with us that the case for such a museum could not have been stated more eloquently than it is in these pages which we have included!

The Museum of Cartoon Art

Dedicated To Preserving and Displaying The Best of American Cartooning



"Join or Die," by Benjamin Franklin, 1754

Officers and Directors

Mort Walker, President
51 Mayo Ave.
Greenwich, Conn. 06830

Jack Tippit, Secretary
President of
The National Cartoonists Society

Lee Lorenz
President of
The Magazine Cartoonists Guild

Dick Giordano
President of
The Academy of Comic Book Arts

John Milt Morris
President of
The Association of
American Editorial Cartoonists

Charles Kline
President of
The Newspaper Comics Council

A nonprofit corporation in the state of Connecticut
Counsel: Hirschberg, Pettengill & Strong, Greenwich, Conn.

Cartoons are undoubtedly the world's most popular art. Comic strips like Blondie have over a hundred million readers every single day. Mickey Mouse is the world's most famous "personage," and readership polls in newspapers and magazines always place cartoons at the top of the list.

Surprisingly, however, there are no museums in this country devoted to exhibiting and collecting this great art form. We want to correct that oversight by establishing The Museum of Cartoon Art. And the need is urgent. Every day we hear stories of some cartoonist's widow burning drawings and disposing of his library. As magazines fold they destroy their inventory of cartoons. Even one of the top syndicates was caught cleaning out its morgue and discarding much-sought-after originals. In one way or another, masterpieces of American folk art are getting away from us.

The historical and educational value in cartoons is often overlooked in favor of the entertainment content. Cartoons actually fill a void in the ordinary historical records because they tell the story of the common man rather than the exploits of generals, statesmen, and other "great" men. By reading cartoons you can get a better picture of the way the average man of his day dressed, thought and talked. You see his problems and experience his failures, and it is capsulized for you in a few quick strokes of the pen, instantly understandable to everyone.

Incongruously, the intelligentsia of other countries discovered American cartoons long ago. There are active societies devoted to saving and studying our work in France, Italy, Sweden, and Canada. Only recently have our universities and museums begun to heed the call. The Smithsonian has a small collection and there are some cartoons being squirreled away by Syracuse and Boston Universities. But no one yet has done the job that should be done: creating an archive for the body of a man's work, and permanently exhibiting cartoons in an intelligent manner.

This museum would be available for students, historians, writers and cartoonists for study and research. It is hard to evaluate the ultimate worth of such an undertaking, but we are fortunate someone in the past saw fit to preserve the works of Daumier, Goya, Hogarth, Cruikshank, Dore, Klee and Toulouse-Lautrec, to name a few.

There are several buildings in New York under consideration by the committee. One currently available is a modest brownstone across from the Frick Museum and near the Metropolitan. We are hoping that we can act fast enough to obtain such a prime location at a reasonable cost and renovate it for our purposes. It will be our contribution to future generations, and there would be no time more appropriate than this year when we are celebrating the 75th anniversary of the creation of the comic strip by American cartoonists and American newspapers.

THE MUSEUM . . .

START-UP COSTS: (Approximate)

Acquisition of building	$500,000
Adaptation for museum purposes	100,000
Acquiring and processing cartoons for exhibit	100,000

ANNUAL BUDGET: (Approximate)

Director's salary	$15,000
Assistant	10,000
Guard	8,000
Building maintenance	10,000
Exhibit maintenance	5,000
Utilities (Phone, heat, lights, water)	5,000
Operating costs (Stationery, publicity, etc.)	5,000
Contingencies	5,000
	$63,000

INCOME (Estimated)

Sale of books, prints, gift items, souvenirs	$10,000
Admissions and contributions from public	5,000
Renting out exhibits (net)	5,000
Rent from private parties, societies, meetings	5,000
	$25,000

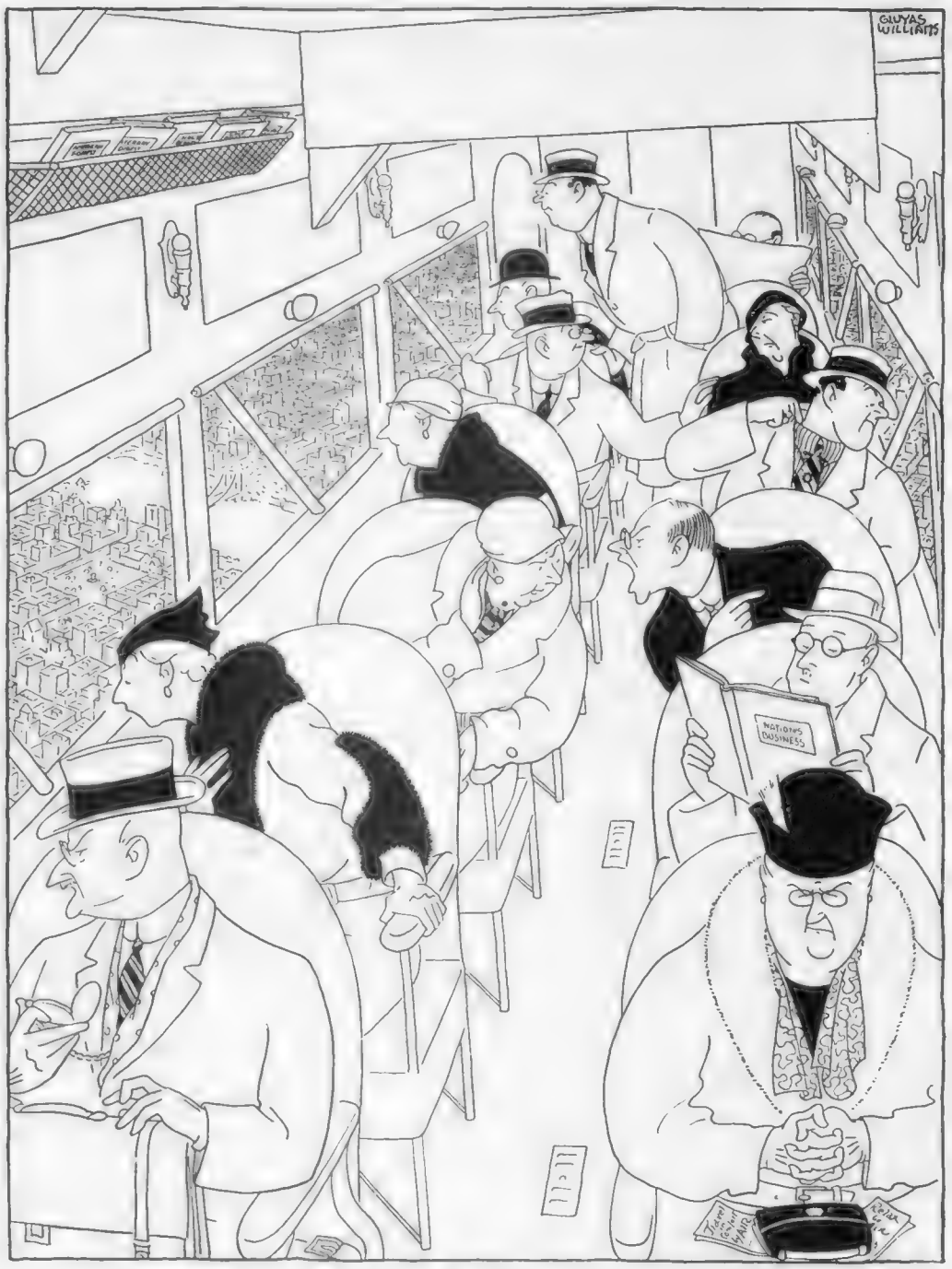
Other items to consider:

Secretary, receptionist?
Janitor?
Other guards?

Travel

FELLOW CITIZENS
Morning on the Midnight

In what better way could the earlier modes of travel be described than in these 1930 magazine cartoons by Gluyas Williams?

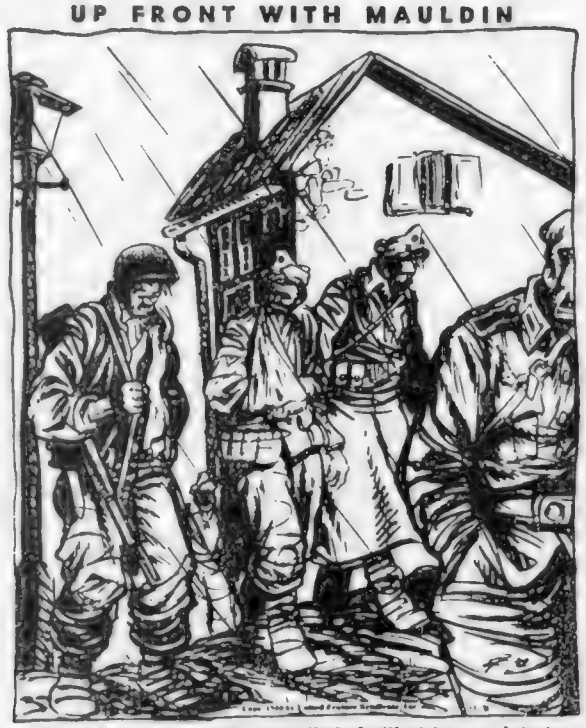


FELLOW CITIZENS

Point of View

TERRY
AND THE PIRATES
by
MILTON CANIFF
LET'S TAKE A WALK, TERRY
YES SIR, COLONEL CORKIN!
I'M GOING TO MAKE A SPEECH—AND IT'LL BE THE LAST ONE OF ITS KIND IN CAPTIVITY—SO DON'T GET A SHORT CIRCUIT BETWEEN THE EARS
NO SIR
WELL, YOU MADE IT...YOU'RE A FLIGHT OFFICER IN THE AIR FORCES OF THE ARMY OF THE UNITED STATES...THOSE WINGS ARE LIKE A NEON LIGHT ON YOUR CHEST...I'M NOT GOING TO WAVE THE FLAG AT YOU—BUT SOME THINGS YOU MUST NEVER FORGET...
...EVERY COUNTRY HAS HAD A HAND IN THE DEVELOPMENT OF THE AIRPLANE—BUT, AFTER ALL, THE WRIGHT BROTHERS WERE A COUPLE OF DAYTON, OHIO, BOYS—AND KITTY HAWK IS STRICTLY IN NORTH CAROLINA THE HALLMARK OF THE UNITED STATES IS ON EVERY AIRCRAFT..
SO YOU FIND YOURSELF IN A POSITION TO DEFEND THE COUNTRY THAT GAVE YOU THE WEAPON WITH WHICH TO DO IT... BUT IT WASN'T JUST YOU WHO EARNED THOSE WINGS...A GHOSTLY ECHELON OF GOOD GUYS FLEW THEIR HEARTS OUT IN OLD ELITES TO GIVE YOU THE KNOW-HOW
...AND SOME SMART SLIDE RULE JOKERS SWEAT IT OUT OVER DRAWING BOARDS TO GIVE YOU A MACHINE THAT WILL KEEP YOU UP THERE SHOOTING... I RECOMMENDED YOU FOR FIGHTER AIRCRAFT AND I WANT YOU TO BE COCKY AND SMART AND PROUD OF BEING A BUZZ-BOY...
...BUT DON'T FORGET THAT EVERY BULLET YOU SHOOT, EVERY GALLON OF GAS AND OIL YOU BURN WAS BROUGHT HERE BY TRANSPORT PILOTS WHO FLEW IT IN OVER THE WORST TERRAIN IN THE WORLD! YOU MAY GET THE GLORY—BUT THEY PUT THE LIFT IN YOUR BALLOON!...
...AND DON'T LET ME EVER CATCH YOU BEING HIGH-BICYCLE WITH THE ENLISTED MEN IN YOUR GROUND CREW! WITHOUT THEM YOU'D NEVER GET TEN FEET OFF THE GROUND! EVERY GREASE MONKEY IN THAT GANG IS RIGHT BESIDE YOU IN THE COCKPIT— AND THEIR HANDS ARE ON THAT STICK, JUST THE SAME AS YOURS..
...YOU'LL GET ANGRY AS THE DEVIL AT THE ARMY AND ITS SO-CALLED RED TAPE...BUT BE PATIENT WITH IT... SOMEHOW, THE OLD EAGLE HAS MANAGED TO END UP IN POSSESSION OF THE BALL IN EVERY WAR SINCE 1776—SO JUST HUMOR IT ALONG..
14th AIR FORCE
U.S.A.F.
OKAY, SPORT, END OF SPEECH...WHEN YOU GET UP IN THAT "WILD BLUE YONDER," THE SONG TALKS ABOUT—REMEMBER, THERE ARE A LOT OF GOOD GUYS MISSING FROM MESS TABLES IN THE SOUTH PACIFIC, ALASKA AFRICA, BRITAIN, ASIA AND BACK HOME WHO ARE SORTA COUNTING ON YOU TO TAKE IT FROM HERE! GOOD NIGHT, KID!
This way to TOKIO!
NEXT STOP U.S.A.

Each cartoonist has his own point of view; the war was heroic or the war was miserable. Either way, the cartoon helps us focus on the man caught up in the events.

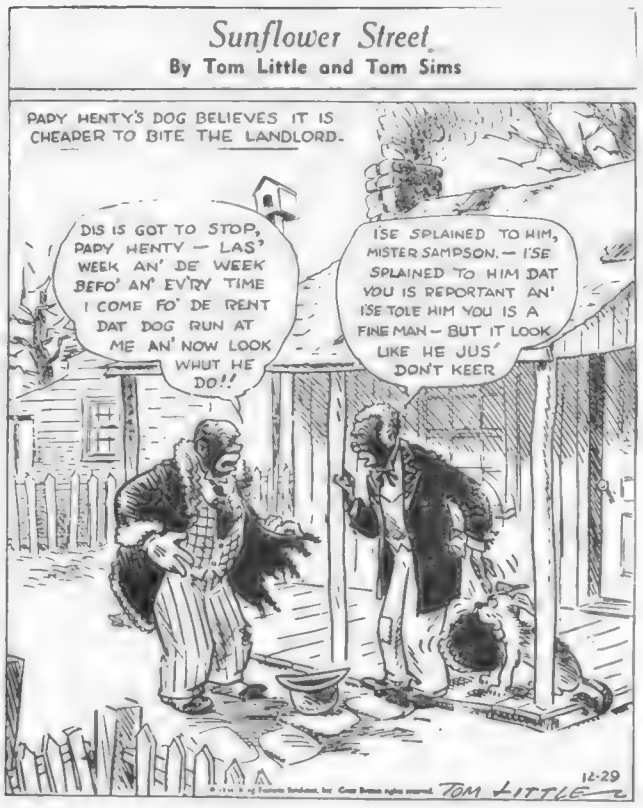


"Fresh, spirited American troops, flushed with victory, are bringing in thousands of hungry, ragged, battle weary prisoners." (News item.)

Prohibition

THE GENIAL HOST: *"Well, ol' top, there's the alcohol, citric acid, glycerine, oil of juniper, essence of orange, oil of coriander, distilled water, and an empty gin bottle. Mix it to suit yourself."*

The South


Sunflower Street
By Tom Little and Tom Sims
PAPY HENTY'S DOG BELIEVES IT IS CHEAPER TO BITE THE LANDLORD.
DIS IS GOT TO STOP, PAPY HENTY — LAS' WEEK AN' DE WEEK BEFO' AN' EV'RY TIME I COME FO' DE RENT DAT DOG RUN AT ME AN' NOW LOOK WHUT HE DO!!
I'SE SPLAINED TO HIM, MISTER SAMPSON. — I'SE SPLAINED TO HIM DAT YOU IS REPORTANT AN' I'SE TOLE HIM YOU IS A FINE MAN — BUT IT LOOK LIKE HE JUS' DON'T KEER
TOM LITTLE
12-29

How were things during prohibition? How was life for the blacks down South in the '30s? Were kids any different in the '20s? It's all pointed up with the pen.

The '20s

Will these present day creations offer any clues to our future generations on what it was like in the 1970s? . .

"Actually, I came out of it smelling like a rose. I unloaded all my industrials and put the whole bundle into an anti-Establishment, underground sex sheet."

IS CHIP HOME?
NO!
HEY, MAN - DON'T YOU WANT TO KNOW WHO CALLED?
DIK BROWNE 2-25
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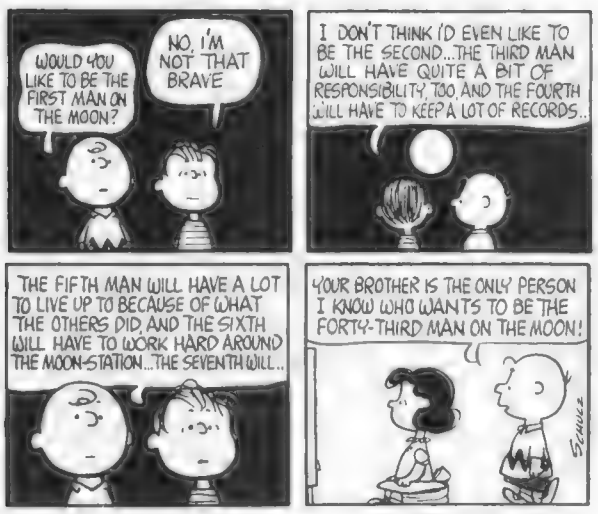

WOULD YOU LIKE TO BE THE FIRST MAN ON THE MOON?
NO, I'M NOT THAT BRAVE
I DON'T THINK I'D EVEN LIKE TO BE THE SECOND...THE THIRD MAN WILL HAVE QUITE A BIT OF RESPONSIBILITY, TOO, AND THE FOURTH WILL HAVE TO KEEP A LOT OF RECORDS..
THE FIFTH MAN WILL HAVE A LOT TO LIVE UP TO BECAUSE OF WHAT THE OTHERS DID, AND THE SIXTH WILL HAVE TO WORK HARD AROUND THE MOON-STATION...THE SEVENTH WILL..
YOUR BROTHER IS THE ONLY PERSON I KNOW WHO WANTS TO BE THE FORTY-THIRD MAN ON THE MOON!
SCHULZ

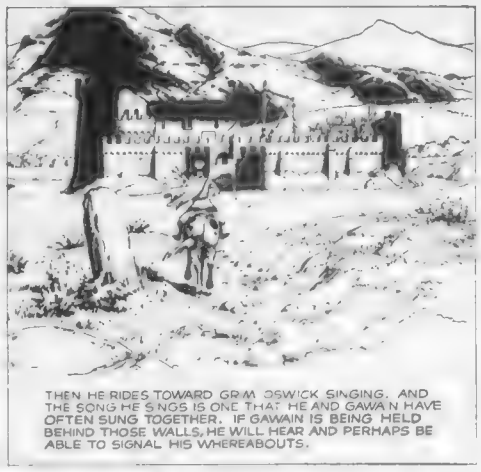
©UNITED FEATURES SYN

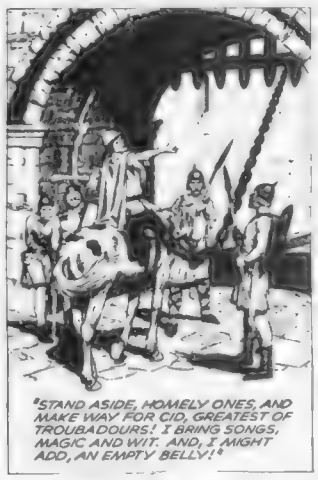
© REGISTER AND TRIBUNE SYN

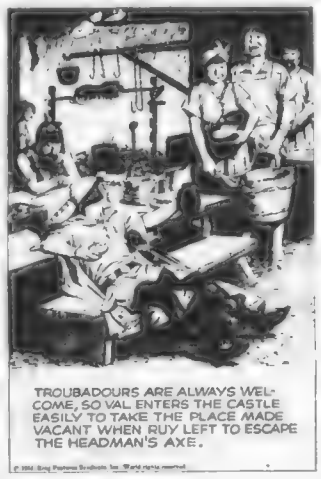
"Boy! You should see all the neat stuff Kevin got for Christmas!"

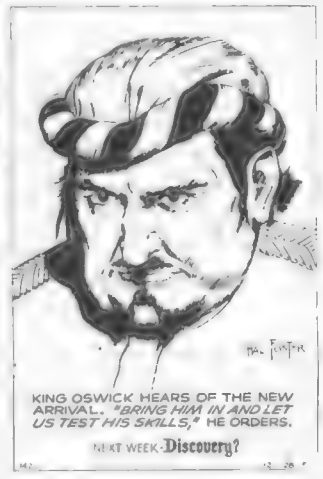
Prince Valiant
IN THE DAYS OF KING ARTHUR
WRITTEN & ILLUSTRATED BY HAROLD R FOSTER
Our Story: IN AN ANCIENT BURIAL CHAMBER HIGH ON A MISTY MOUNTAINSIDE, PRINCE VALIANT TUNES A LUTE AND SINGS. ALL DAY HE PLAYS AND SINGS UNTIL THE RUSTINESS LEAVES HIS VOICE, ONCE AGAIN HIS FINGERS ARE NIMBLE ON THE STRINGS, AND ALL THE OLD SONGS COME BACK TO HIM.

WHEN AT LAST VAL FEELS HIMSELF READY FOR HIS ADVENTURE, HE ARRANGES A SET OF SIGNALS BY WHICH SIR WALDOC AND RUY CAN TELL HOW THEIR PLANS ARE GOING.


THEN HE RIDES TOWARD GRIM OSWICK SINGING, AND THE SONG HE SINGS IS ONE THAT HE AND GAWAIN HAVE OFTEN SUNG TOGETHER. IF GAWAIN IS BEING HELD BEHIND THOSE WALLS, HE WILL HEAR AND PERHAPS BE ABLE TO SIGNAL HIS WHEREABOUTS.


"STAND ASIDE, HOMELY ONES, AND MAKE WAY FOR CID, GREATEST OF TROUBADOURS! I BRING SONGS, MAGIC AND WIT. AND, I MIGHT ADD, AN EMPTY BELLY!"


TROUBADOURS ARE ALWAYS WELCOME, SO VAL ENTERS THE CASTLE EASILY TO TAKE THE PLACE MADE VACANT WHEN RUY LEFT TO ESCAPE THE HEADMAN'S AXE.



Fine Art

Much fine art is found on the comic pages and men like Hal Foster and Alex Raymond have developed a cult of admirers around the world. A respected newspaper editor wrote, "The American comic is an art form. It may prove to be the most significant art form developed in America."

The Beginning

William Randolph Hearst is shown here in a 1904 cartoon toasting some of the comic characters he helped launch. Among them are The Katzenjammer Kids, Foxy Grandpa, Alphonse and Gaston and Happy Hooligan.

A Way With Language

FRY HAH HIDE!"—A ORDER TO DEE LIVER A 60-POUND SACK O. TRASHBEANS TU TH GEN RAL STORE IN PHEAHSE JUNCTION, BEFORE SUNDOWN!"
AH CAINT GO!"
AH GOTTA PRESIDE AT TH EE MERGENCY MEETIN O TH "FEARLESS FOSDICK" FAN CLUB!"
OUR PRESIDENT'S MOTHER WONT LET HIM OUT AFTER SUPPER ON ACCOUNT HE'S ONLY 5 YEARS OLD
THEN AH BETTER LUG TH SACK THRUOGH CHEEPIE FOREST - WE NEEDS TH MONEY!"
A FULL MOON!"—THET MEANS EARTHQUAKE MCGOON CUSS HIS ROMANTICAL HIDE IS LOVE-CRAZY AGIN!"
NO MAN WIF A SPARK O' DECENCY WOULD LET HIS LOVED ONE RIDE THROUGH THEM WOODS ALONE!"
OH LI'L ABNER, YO HAS A SPARK O DECENCY!"
YO BET AH HAS!—HEY, FLEA-BRAIN!—I KNOWT DAISY MAE!" IF ANYONE THIES THISS HER
BASH HIS HAID IN!"—AHN YO REMEMBER THET?
O COURSE AH KIN!" DOES AH LEX IM LIKE A IDIOT?
LATER
"FRANKIE'S PEOPLE FUN CLUB"
YO CAINT TRUST FLEA BRAIN TO PROTECH DAISY MAE!" YO SCOTT AFTER 'EM AN TAKE HIS PLACE!"
Y YASM—BUT IT DO HURT HIS FEELINGS EF AH SAID HE WARN T UP TO TH LUG!"
("AH'LL JEST SASHAY ALONG BEHIND 'EM AN' KEEP A EYE ON 'EM!")
THEY'S SAFE!" WONT HOOMILIATE FLEA BRAIN BY LETTIN ON AH KEP A EYE ON HIM!"
AH'LL TAKE TH SHORT CUT AN MEET 'EM AT TH STORE!"
DAISY MAE!"
("CKRIE"—LIL ABNER THINKS AH GOT A ROTTEN MEMORY BUT AH REMEMBERED HIS INSTRUCK SAUNS PUFFICKLY!"
WUNDER WHO THIS IS AH BASHED—?"

Comics have contributed such words as **hot dog, apple-sauce, goon, jeep, and piker** and supplied us with such institutions as Dagwood sandwiches and Sadie Hawkins Day. Al Capp, one of our most inventive creators, was lauded by John Steinbeck as having a way with language "as extravagantly vital as Mark Twain's."

To summarize, we need a Museum of Cartoon Art...

. . . to preserve available collections of comic art before they are lost or destroyed.

. . . to provide a place where students can enlarge their historical frame of reference by seeing, through cartoons, how the common man talked, lived, dressed and acted.

. . . to provide a place where cartoonists can study the work of other cartoonists and improve their work.

. . . to aid researchers in finding illustrations for books and articles.

. . . to recognize an art form that is already heralded in other countries.

Cartoonist MELL LAZARUS is now doing two widely distributed comic strips—each daily and Sunday. He began the very popular MISS PEACH in 1957, and since November of 1970 he has also been responsible for the new strip MOMMA which has been acquiring followers rapidly. Both of these features are produced for Publishers-Hall Syndicate. Mell does the writing for both MISS PEACH and MOMMA—quite a feat in itself—and in the following conversation he sheds a good deal of light on the way in which he does this. At this point, it might be appropriate to quote a few words which he has contributed to a history of the 75 years of newspaper comics, which is being compiled and edited for spring publication by Boyd Lewis, the President of the Newspaper Enterprise Association. Lewis had asked Lazarus to say something about the future of cartooning, and Mell replied as follows: "I think that cartoonists, during the next 25 years, will be expected to work with more realism than we now do. By this I mean we will be expected to reveal things about the human condition, things that the reader may be aware of but has never himself articulated. Our ideas had better be new ones — truth after fresh, delicious truth, because in these times subtle becomes obvious very quickly." Mell and his wife Hortense (Horty) live in Scarsdale, New York. They have three daughters.

Q: Mell, would you say something about your new strip, 'Momma' that you're doing for Publishers-Hall Syndicate, in addition to the very popular 'Miss Peach'.

A: Well, Momma is a mother who's trying to keep control of her grown children. They're all young adults—one is married, two are single but they all live away from her. The oldest son is Thomas who's 42 and married, and Momma feels he keeps using his youth as an excuse for his foibles. Thomas' wife's name is Tina and they have one little son —Momma's grandson. I haven't named him yet—he's not goodlooking as compared to all other grandchildren, but Momma maintains that in her family the emphasis has always been on character rather than on physical beauty. I suppose he's about a year old—the first time I used him I had him crawling around on the floor, and the last time I used him he was sitting up in a baby carriage.

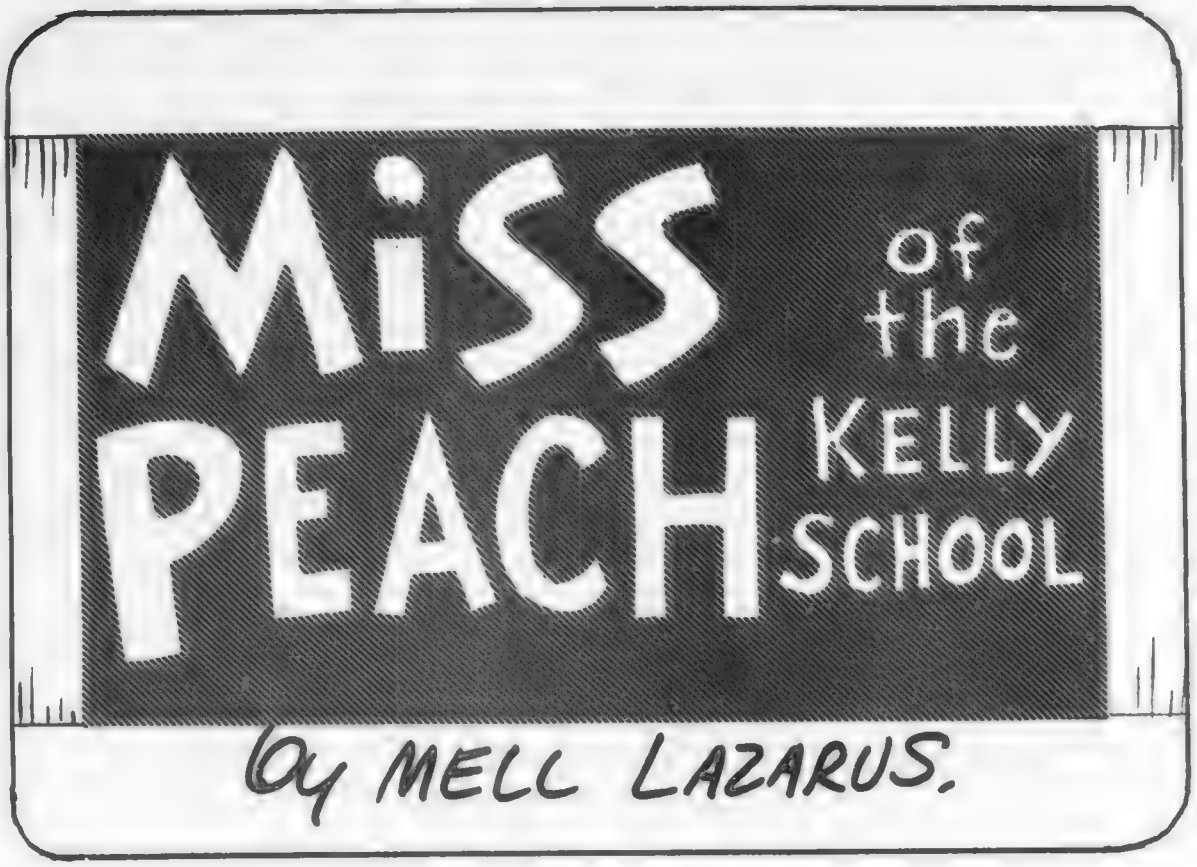
The middle offspring is a boy, Francis, 22—kind of an avant-garde young adult of today, not too bright but enthusiastic. He was the most interesting to me for a while because he was the closest, temperamentally, to myself, although people who know me think I'm Thomas, the older married son. I rotate the kids, and sort of torment them in rotation. But I guess I'm the hippie, the middle kid—he's 22, my emotional age.

Then there's Momma's daughter, Marylou, a working girl—a secretary type who has a sequence of jobs with employers that Momma mistrusts, because she feels every boss makes a pass at his secretary eventually. So Marylou keeps the job just until she can sense that the boss is about to make the move and then she has to quit. Momma wants her to get married—she wants both the younger kids to get married—but she won't approve of any prospect. What she considers a prospect doesn't exist in the world—the ab-

solute paragon! She's constantly being introduced to a string of suitors for the girl, and to girl friends for the boy, and she's constantly rejecting them to their faces — putting them down. I've been doing a lot of strips about 'Marylou' lately because my attention has suddenly returned to my own oldest daughter who's just come back for the summer from college. I'm beginning to get tuned in again on her social life. I don't worry about her when she's away at school because I don't know what the hell she's doing. But now she's home, I can see, I get the phone calls and I see the guys coming to the door, and I'm getting involved again. Incidentally, my daughter Marjorie, almost 20, goes to school in New Haven, Susan, 16, is at Scarsdale High, and Cathy is 10.

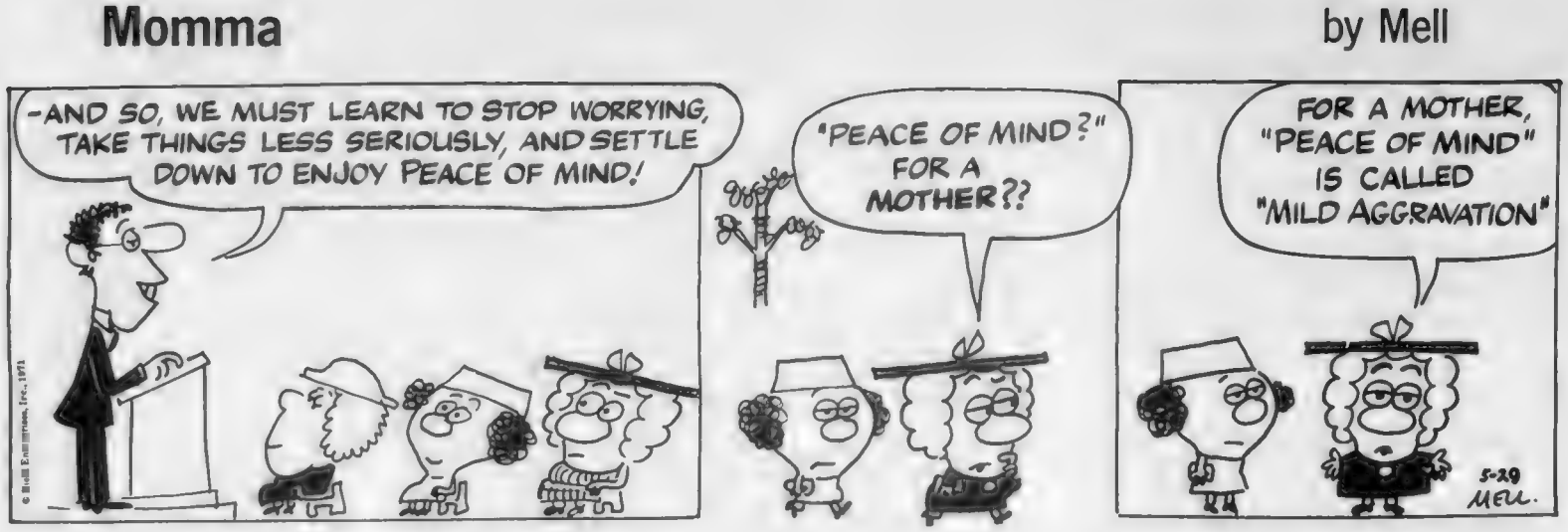
Q: Will you analyze Momma a little bit for us?

A: What's interesting to me about Momma, what impelled me to it was an interest in my own mother, and in her psychology. Now that I've grown away from her influence more and more, it fascinates me. What was the essence of her control during my young adulthood? And why is it important to her to keep it? Exploring this, you get into what someone called recently 'the pleasure-pain thing'. I don't do gags as such in the strips, as a rule, mostly they're manifestations of Momma and her children. She's never satisfied with anything they do—either for her or for themselves. Nothing is adequate, nothing is sufficient. She keeps spurring them on to greater things—doesn't know herself what those things are, but senses that, through them, she's someday going to be immortal. Mommas keep kicking you on and on, proving, I guess, their own value, as reflected in you. This instills ambition in children and it makes some people a little unhappy, I'm afraid. I'm not one of them—I happen to be delighted with my mother, because I've learned how to handle her over the



Photos with this story by CHET HOPPER

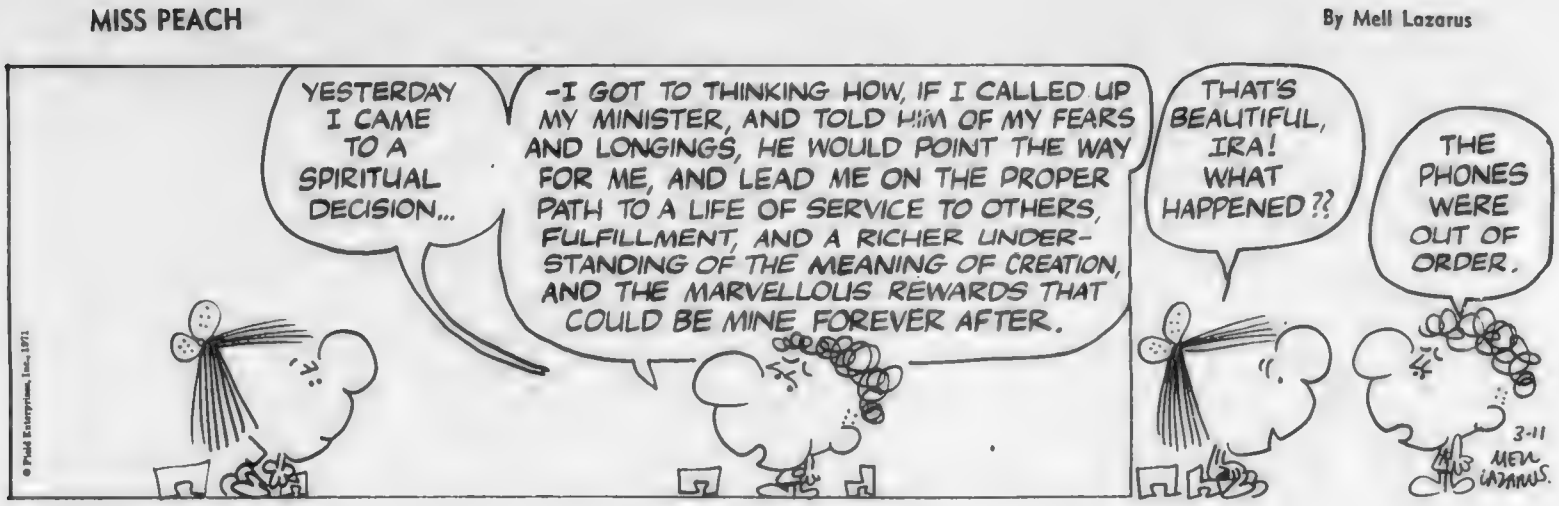
MELL LAZARUS


Momma
by Mell
-AND SO, WE MUST LEARN TO STOP WORRYING, TAKE THINGS LESS SERIOUSLY, AND SETTLE DOWN TO ENJOY PEACE OF MIND!
"PEACE OF MIND?" FOR A MOTHER??
FOR A MOTHER, "PEACE OF MIND" IS CALLED "MILD AGGRAVATION"
5-29 MELL.

years. She has a great sense of humor—we have an interesting light rapport which helps eliminate problems—we're very close—we see a lot of her and I talk to her frequently. Amusingly enough, the very first 'Momma' strip was a verbatim conversation I'd had with her, at a time when I lived all of 12 blocks from her, would call her 2 or 3 times a week and see her twice a week. This one week I hadn't called for about 2 days, the phone rang, and a woman's voice which I didn't recognize immediately (and with kind of an edge in it) said, "Is this Mr. Lazarus?" I said, "Yes," and then she said, "Oh, this is Frances Lazarus—I just called to tell you that my telephone number is still Esplanade 5-1667." And with that she hung up.

I'm interested in all the aspects of Momma's psychology—for instance her jealousy of the son's girlfriends—and this is really bareboned. It's expressed by her refusal to admit that any girl he brings her is suitable for him. What she's really saying is, "No girl is suitable for him because he's got me." She can't imagine why any boy who has a mother needs a wife. Most mothers work this out but there are extreme cases —the perennial bachelor who lives with his mother no less and they keep house together—that's every mother's dream. She may bitch about it and say, "I wish he was married and out of the house", but if she really wanted it, he would have been out of the house and married 20 years ago. Every mother has this in her—and in this case Momma is a widowed mother. Even if there is a husband he's in another bag, he has nothing to do with her and the son. The son becomes her repository for all her dreams and hopes. The husband's either made it or he hasn't — either way he's shot his bolt. The son makes the mother feel she's building something again —she's got a new man to work with. 'Momma' is a widow and so is my real mother — I think it's more poignant to have her a widow. I'll oftentimes end a strip showing her seated in her little chair, the room beginning to darken, with her envisioning her own tombstone on which is an epitaph pertinent to whatever has just taken place. I forgot to tell you that Momma has a boyfriend. He sits in one position all the time—they're on the couch together and nothing ever happens. His expression never changes—he's like a living photostat—he doesn't say much—never takes Momma out

Momma
by Mell
I BROUGHT JUDY OVER TO VISIT WITH YOU AGAIN, MOMMA!
THIS IS MY TENTH TIME HERE, MRS. HOBBS!
SO IT IS.
TELL ME ABOUT YOURSELF, MY DEAR.
AGAIN, MRS. HOBBS?
YES. I KEEP FORGETTING WHAT HE SEES IN YOU.
5-12 MELL

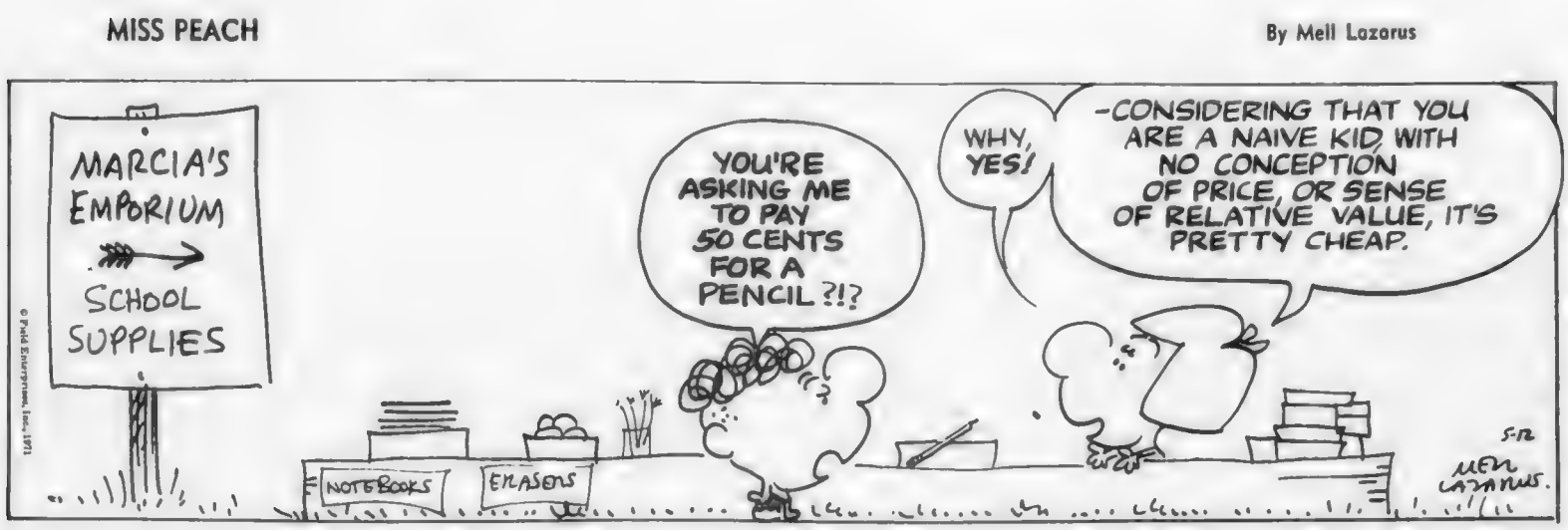

MISS PEACH
By Mell Lazarus
YESTERDAY I CAME TO A SPIRITUAL DECISION...
-I GOT TO THINKING HOW, IF I CALLED UP MY MINISTER, AND TOLD HIM OF MY FEARS AND LONGINGS, HE WOULD POINT THE WAY FOR ME, AND LEAD ME ON THE PROPER PATH TO A LIFE OF SERVICE TO OTHERS, FULFILLMENT, AND A RICHER UNDERSTANDING OF THE MEANING OF CREATION, AND THE MARVELLOUS REWARDS THAT COULD BE MINE FOREVER AFTER.
THAT'S BEAUTIFUL, IRA! WHAT HAPPENED??
THE PHONES WERE OUT OF ORDER.
3-11
MELL LAZARUS.

— never buys her flowers. She doesn't accept him as a potential husband but he wants to marry her. He's Mr. K., a sort of composite of some of those who came to see my own mother. In her earlier widowhood she was courted by different guys—usually widowers. There was a sequence of them and they all merged into one in my mind. They all looked like Mr. K. Here's one example of a conversational exchange between Momma and him. He says, "Mrs. Hobbs, I plan, some day within a few weeks, to take you out for a meal." Momma says, "That's nice—I should certainly be hungry by then." These widows are rather sweet— as they try to maintain a certain dignity in such situations. By the way, there's a problem in Momma's size—I can't show the kids kissing her unless they bend over ludicrously.

After 'Miss Peach' had become thoroughly established, I had decided I'd never do another strip. But the idea of 'Momma' occurred to me about 3 or 3½ years ago and it gradually became sort of an obsession with me. It seemed so simple—so obvious. I did a few weeks of it —kept it around the house and my wife, Hortense, and I mulled it over. She really pushed me into it since she loved the idea from the beginning. In the spring of 1970 I showed it to John McMeel who was then the Sales Manager for the Publishers-Hall Syndicate. He loved it but he had an anguished look on his face after he had looked it over. He informed me that he was just about to leave Publishers-Hall to form his own Universal Press Syndicate, that he would like very much to have 'Momma' but felt that I had an obligation to show it to Publishers, since I had come to him with that thought in mind. Bob Hall did take the feature, but I thought that John's immediate reaction was quite a tribute to his integrity.

Q: How about talking a little about 'Miss Peach', and about how your interest in psychology enters into the production of that strip?

A: 'Miss Peach' has always been a kind of public therapy for me—it has given me a chance—not really to solve anything—but to explore my own feelings. Believe it or not, I met a psychiatrist in Toledo one time who said he had a file on me and my personality—a dossier he had compiled through analyzing 'Miss Peach' clippings. He said he had put together a complete 'Lazarus' picture and was terribly anxious


MISS PEACH
By Mell Lazarus
MARCIA'S EMPORIUM
SCHOOL SUPPLIES
YOU'RE ASKING ME TO PAY 50 CENTS FOR A PENCIL?!?
WHY, YES!
-CONSIDERING THAT YOU ARE A NAIVE KID, WITH NO CONCEPTION OF PRICE, OR SENSE OF RELATIVE VALUE, IT'S PRETTY CHEAP.
NOTEBOOKS
ERASERS
MELL LAZARUS.

Photos with this story by CHET HOPPER

to pursue the idea but I thought it was sort of unprofessional of him. Talking about getting ideas for a strip, if some personal situation upsets me, I'll think about it and maybe get 2 or 3 gags out of it. Sometimes in the process I can work out the problem itself. It's highly therapeutic—I dwell on it and it pays off because there's something funny to be gotten out of it. By the time I've finished, I've written the gag and the situation per se seems to be reduced.

In 'Miss Peach' all the characters are endowed with one aspect or another of my own personality—mostly the negative ones since the positive side isn't interesting. This gives you someone to hate or to feel superior to. Physically Lester, the skinny one, resembles me most. I was always skinny,, as a kid, but I must have exorcised this out of my psyche, via the strip, because it doesn't bother me any more. In fact, I'm glad now that I *am* skinny because my insurance rates are cheap. As I said a moment ago, it's always the thing that bothers you—something negative—which is at the basis of any funny situation. Each of the PEACH characters has something of me in him—Arthur is naive—the innocent—he's his own foil. He sets up situations in which he becomes the foil. He makes a pretentious statement and then fails to live up to it. Ira is the class coward who is driven by baseless fears but he says it beats the hell out of walking!

Marcia is the tyrant who runs the school and the one who expresses my thirst for power. Francine is the artistic, the aesthetic type who writes poetry, draws pictures, and gets squashed because she's so vulnerable. Miss Peach herself is sort of a catalyst—she's Miss Sweetness with no faults—she's to the class as the priest is between his flock and God. In this case, God is the principal. The other kids in the strip are extras with no particular personalities. Of course the kindergarten class operates as a single person and has its own individuality.

When I started 'Miss Peach', it began as sort of a lampoon of the educational system, but it has evolved over the years into kind of a general attack on hypocrisy—which is really my favorite target in the whole world. And it's not just the other guy's hypocrisy, I'm as often my own victim as not. I'm apt to do things as foolish as anybody in the world—and I can get witnesses to prove it! The strip doesn't deal so

Horty & Mell with Rory—named after movie hero Rory Calhoun.

much with the educational process any more—in the school itself—it's just about people—little people—it's a microcosm. I usually write gags for one strip or the other at any given moment, but very often I'll find a gag for 'Momma' that works better in 'Miss Peach', and vice-versa. Maybe I'll give Arthur a line and it suddenly occurs to me that this line would be more apt coming from Francis.

Q: Would you say something about how you go about getting ideas?

A: I know that some cartoonists take a walk around town each day, and that some of the sights they see suggest possible subjects for gags to them. I couldn't do this because it's entirely too pleasurable. My training has led me to the feeling that the process of work has to be slightly painful. For instance, I can't work in a beach chair out in the back—I have to be physically slightly uncomfortable. I think I'm a monk at heart. I do my ideas here in the studio and the easiest way for me to start is to narrow the field down drastically—to focus on something specific that I want to do a gag on. Otherwise, my mind wanders. Perhaps there's something I want to deal with at the moment, but I may not know exactly how I'm going to say it. You know, you absorb impressions constantly — we don't know why something presents itself unconsciously at any moment.

Q: Would you say a little more about how important a knowledge of psychology is to a cartoonist these days?

A: When you're neurotic, as most of us are, you have an interest in psychology to one degree or another. It's like a thirsty man being interested in water. It's important to get certain answers so you can deal with yourself. Maybe my inordinate interest reflects an inordinate degree of neuroticism. Any writer has to be a psychologist. We're dealing with people, we're reflecting the human condition—we'd better know a little about it.

Q When is your best time for work?

A: For 20 years I've been trying to find what *is* my most productive time! The only idea time I would exclude would be very early morning. I can't even find my way to the bathroom—much less write gags. Normally my best times for ideas are late afternoon and early evening and then before I go to sleep. I sleep with a little tape recorder by

the bedside and I talk into it when I get an idea. It's a DeJur, and I can whisper into it without disturbing anyone. My routine is pretty regular—working at night is not an obligation anymore—it's a privilege I accord myself periodically. I try to get everything done Monday through Friday, during the daylight hours, and to keep a reasonably normal family life—unless of course I'm late with something. Normally I don't work weekends.

I'm working on a play now, too, and I find that the 40 minutes between the time I've finished with the regular work and the moment when my wife and I may have to leave the house—these 40 minutes are delicious because they are rationed and I watch the clock. I write and everything seems to work and I have to be dragged away from the typewriter. It's the allotment of time that brings the adrenalin on and makes you function.

With the two strips I need to have 14 gags a week but I actually write upwards of twice that many which I pencil, ink, letter and clean up. It's almost impossible for me to evaluate a gag purely in the written form, which is why I completely finish up even these extra ideas. Afterwards, Horty takes a pass at them, and my daughter, Susan, goes through them from her point of view. If we all agree, there's no problem. If my daughter doesn't get an idea, I try to rearrange it so she understands it. Most of these extra strips I don't use eventually. Incidentally, I think of myself as a writer, so it's no fun for me to buy gags.

Q: Do you have an assistant?

A: Yes—Andrea (Andy) Marion, the young lady whose picture you're including with this story. I had never considered an assistant before I began doing MOMMA because the drawing has always been the easiest part for me. Nowadays, Andy inks about 50% of the stuff. I draw and ink the faces—she inks the bodies, whatever backgrounds are involved, does all the panel lines, puts the logos on, dates and cleans up the strips. She also handles the correspondence, fills requests for originals, and does a lot of the free art for organizations such as the Red Cross. By the way, speaking of originals, when someone writes for one, we solicit a contribution for my mother's favorite charity, her Senior Citizens Club. We've been doing the same thing for years for the Fresh Air Fund. The lettering is done by Isabel Schleyen, a longtime comic book writer.

I know you've said that readers are interested in what materials various cartoonists use. As for a pen, I can't tell you what one I use because it's so caked with ink. I use whatever comes to hand—the ordinary stationery store, or postoffice, type of pen. However, for a year or so I've been using Pentel pens. And I use 2-ply Bainbridge medium finish board.

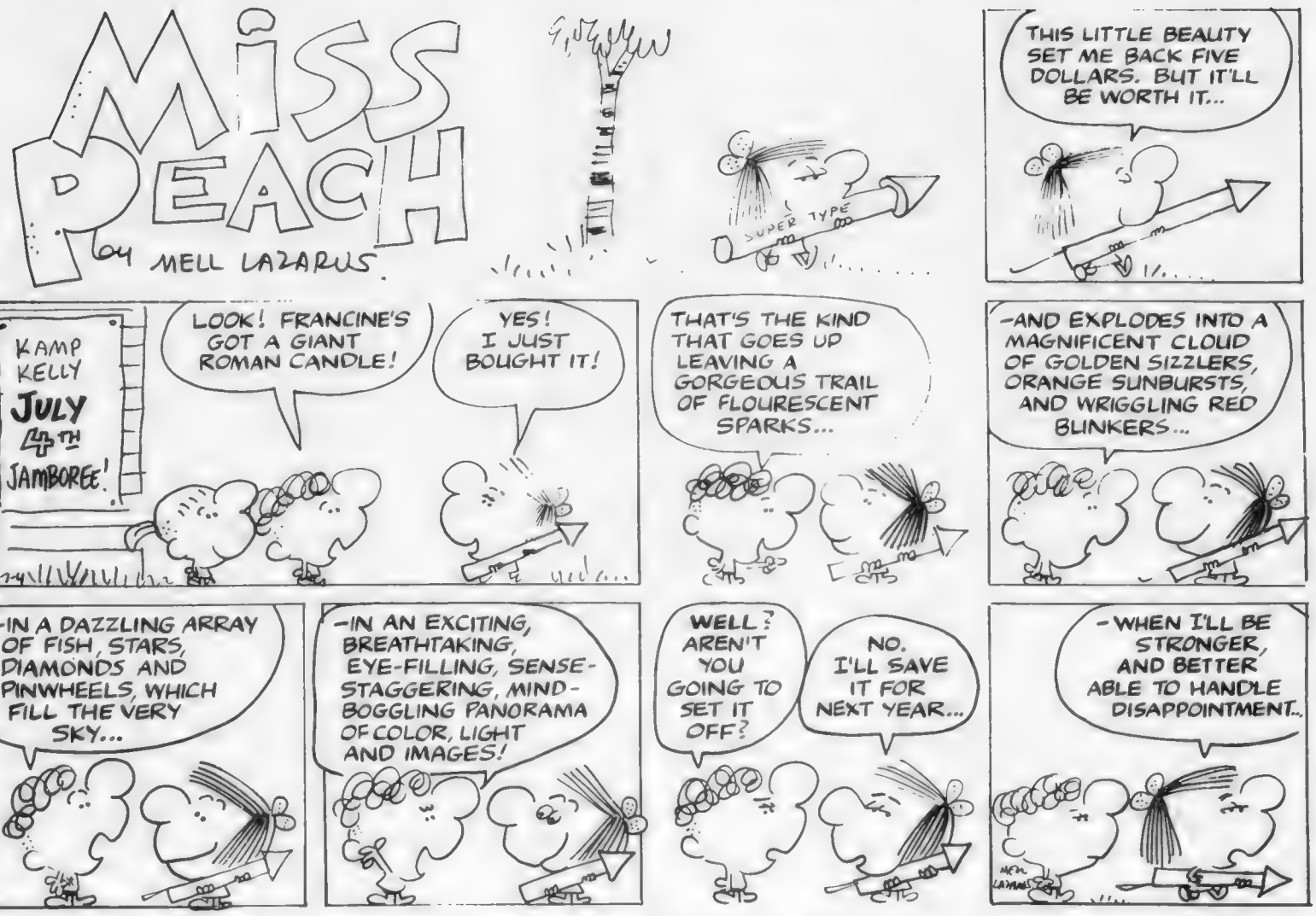
Q: Would you give us a resume of your art and cartoon career?

A: Well, at age 4 I was considered precocious when I drew a picture of a dog, somewhat like the sample you're including here. I drew the body, tail and legs so close to the edge of the sheet that there wasn't room for the head, so I turned the head around. My family thought this was very clever for a 4-year-old.

A MOMMA Sunday Page

Momma by Mel
HELLO, FRANCIS? THIS IS MOMMA!
HELLO, MOMMA!
ARE YOU COMING OVER TONIGHT, FRANCIS?
UH, I CAN'T, MOMMA. I'VE GOT A DATE WITH ROSANNE...
ROSANNE? AGAIN ROSANNE?! DID ROSANNE GIVE LIFE TO YOU? DID ROSANNE RAISE YOU THROUGH ALL KINDS OF SICKNESSES?
DID ROSANNE GO HUNGRY IN THE LEAN YEARS SO YOU COULD EAT? WHAT SACRIFICES DID ROSANNE EVER MAKE FOR YOU??
WELL, UH, GEE, MOMMA, LET'S SEE...
OH, YEH! SHE ONCE SAT THROUGH A MOVIE THAT BORED HER, JUST BECAUSE I DUG IT!
FACE IT. THEY JUST DON'T MAKE SACRIFICES LIKE THEY USED TO.

MELVIN LAZARUS, AGE 4


MISS PEACH
by MELL LAZARUS
SUPER TYPE
THIS LITTLE BEAUTY SET ME BACK FIVE DOLLARS. BUT IT'LL BE WORTH IT...
KAMP KELLY
JULY 4TH JAMBOREE!
LOOK! FRANCINE'S GOT A GIANT ROMAN CANDLE!
YES! I JUST BOUGHT IT!
THAT'S THE KIND THAT GOES UP LEAVING A GORGEOUS TRAIL OF FLOURESCENT SPARKS...
-AND EXPLODES INTO A MAGNIFICENT CLOUD OF GOLDEN SIZZLERS, ORANGE SUNBURSTS, AND WRIGGLING RED BLINKERS...
-IN A DAZZLING ARRAY OF FISH, STARS, DIAMONDS AND PINWHEELS, WHICH FILL THE VERY SKY...
-IN AN EXCITING, BREATHTAKING, EYE-FILLING, SENSE-STAGGERING, MIND-BOGGLING PANORAMA OF COLOR, LIGHT AND IMAGES!
WELL? AREN'T YOU GOING TO SET IT OFF?
NO. I'LL SAVE IT FOR NEXT YEAR...
-WHEN I'LL BE STRONGER, AND BETTER ABLE TO HANDLE DISAPPOINTMENT...

A MISS PEACH Sunday Page

I flunked my Art Major in a New York High School—I could never paint and I have no color sense. Apparently I wasn't good enough to draw for various school papers, so I sulked and vowed I'd never work for these amateur publications. Incidentally, I've done a lot of gags since about kids drawing for the school paper. I didn't finish high school—I quit at 16 because I knew I'd be going into the service at 18 (the war was on then—1943) and I wanted to use these two years to work in my chosen field. I subsequently did get a diploma by taking the State Regents tests a few years later.

So I went to work as an office boy at DC Comics on Lexington Avenue. It was there I saw my very first original drawings—Henry Boltinoff's—I was thrilled and suddenly I found myself up to my ass in comic art and I reveled in it. This answered two of my questions — how big do you do an original, and do you color the cartoon itself. Then I quit and started to draw my own single-page comic book filler material which I took out and sold to 'Blue Beetle' comics. I got $3 a page and was vastly overpaid. 'Little Willie' was one of them. I sold a rash of stuff very quickly because there weren't very many comic artists around at the time—most of them were in the service. Following this period I joined the Navy for 3½

MISS PEACH

By Mell Lazarus

YOUR GRADES ARE VERY LOW, ARTHUR...
-YOU SEEM TO BE FACING TROUBLE IN THE PURSUIT OF YOUR EDUCATION.
PRINCIPAL
WITH ME IT'S NOT "PURSUIT," SO MUCH...
-IT'S MORE LIKE HIDE AND GO SEEK
MELL LAZARUS. 1-9

months until the war ended in 1945. When I got out, I worked for my father who was in the glass-specialty business, and tried to freelance again. There was more competition than before but I was still doing comic book filler pages. The absolute ideal of my life was to appear in color in the Sunday comics, because these were the only ones I was allowed to look at while I was growing up. Magazine cartoons were forbidden to me because they were risque. In this connection, one of the great rewards in being a cartoonist is having people like Milt Caniff and Al Capp as friends—not simply as colleagues but as *friends*. I'm overwhelmed every time I meet Milt—I'm awed! The years from 1945 to 1949 were four years of frustration. I felt I had to earn some kind of a living and I wasn't really ready for Pro markets. In 1949, as I was about to get married, I suddenly got a job working for Elliott Caplin—Al Capp's brother—who was publishing magazines. Through a mutual friend, I got a chance to go up there with my samples. I must have caught the art director on a hangover morning because he hired me and suddenly I found myself editing and art-directing comic books. Incidentally, Elliott published a magazine on Popular Psychology, one on crime, teen-age movie magazines, etc. He did the L'il Abner books, Schmoo Comics, Felix the Cat, John Wayne Comics, Billy the Kid and others. I finally invented my own magazines—'Danger is My Business', 'Natural History Comics', etc. I edited the books and did some writing and drawing also. Toward the end of my stay with Caplin I began doing magazine gags for The Saturday Evening Post, Colliers, and others, with some success. I had a couple of pretty good years and ranked #7 in sales to the Post and #15 nationally. Then, almost as suddenly as it started, it stopped and I wasn't hitting the majors with any regularity, so I decided to retire gracefully. Up to this time I had been buying gags—I didn't think that I could write them myself.

At this point I opened a commercial art service and serviced printers and small advertising agencies, doing layouts, small ads, pasteups but not cartoons. This kept me going for two years until I sold a small feature to General Features. I did two—Little Ones and Wee Women for them and did about half of the ideas myself. This is when I discovered I could write gags. As a result, I eventually

Momma

by Mell

MARRY ME, MRS. HOBBS.
IF I MARRIED YOU, WHAT ADVANTAGES COULD I LOOK FORWARD TO?
WELL, FOR ONE THING, I ALREADY OWN A BEAUTIFUL FAMILY PLOT...
I SEE...
WOULD THERE BE TIME FOR A SHORT HONEYMOON, OR WOULD WE GO STRAIGHT THERE FROM THE WEDDING?
6-1 MELL.

phased out the buying of gags.

In 1956 I did the first MISS PEACH strips for a contest which United Features conducted. They were going to pick 5 strips and syndicate them all—I don't think that any of the 5 are still running, incidentally. I thought that REVEREND by Bill O'Malley was excellent. MISS PEACH was rejected but I had done two weeks worth so I sent them to Publishers Syndicate and later to King Features but the strip was turned down at both places. Finally it went to the Herald Tribune Syndicate which was practically moribund, and they took it in 1957. Ben Martin was the Editor at that time.

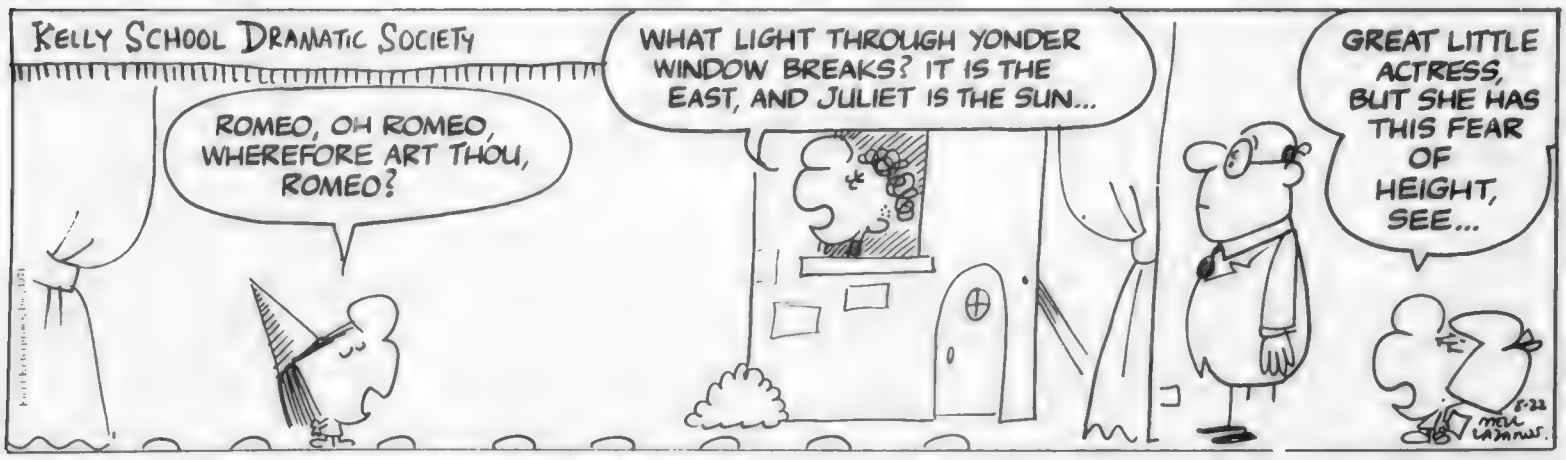
Q: There were some other things about the production of a comic strip which you wanted to say, weren't there?

A: Yes—for one thing, it's not so important anymore the way you draw—it's the *content* in your feature. My drawing is more like hand writing. When a young person asks me for advice these days, I tell him or her that going to a good liberal arts college is more important than going to art school. It's important to learn what's going on in the world. I was never trained to draw—I'm just making a diagram illustrating a point. I regard MOMMA and MISS PEACH as literary efforts. I should add that art school training, in addition to the liberal arts schooling, certainly should help an aspiring cartoonist. There aren't too many strips which emphasize quality of drawing these days — the medium doesn't permit it—you don't have that kind of space—you're limited in techniques—everything has to be reduced—your effort has to be distilled so that what you're doing can reproduce quickly and easily. So by its nature, it's a literary medium in which words are more important than the drawings. We're no longer interested in just reflecting what's

Mell's assistant, Andrea Marion

MISS PEACH

By Mell Lazarus


KELLY SCHOOL DRAMATIC SOCIETY
ROMEO, OH ROMEO, WHEREFORE ART THOU, ROMEO?
WHAT LIGHT THROUGH YONDER WINDOW BREAKS? IT IS THE EAST, AND JULIET IS THE SUN...
GREAT LITTLE ACTRESS, BUT SHE HAS THIS FEAR OF HEIGHT, SEE...

happening—we're now wondering *why* people do things. *Why* does Dagwood miss the bus—merely missing the bus isn't enough anymore. We want to know why he hates his job.

Q: I understand that you wrote some predictions about the future of cartooning, for the book on the history of the comics which Boyd Lewis is editing. What were they?

A: I think that cartoonists, during the next 25 years, will be expected to work with more realism than we now do. By this I mean we will be expected to reveal things about the human condition, things that the reader may be aware of but has never himself articulated. And our ideas had better be new ones—truth after fresh, delicious truth, because in these times, subtle becomes obvious very quickly. Truth is more important than laughs—people are bored with just jokes anymore if the jokes don't mean anything.

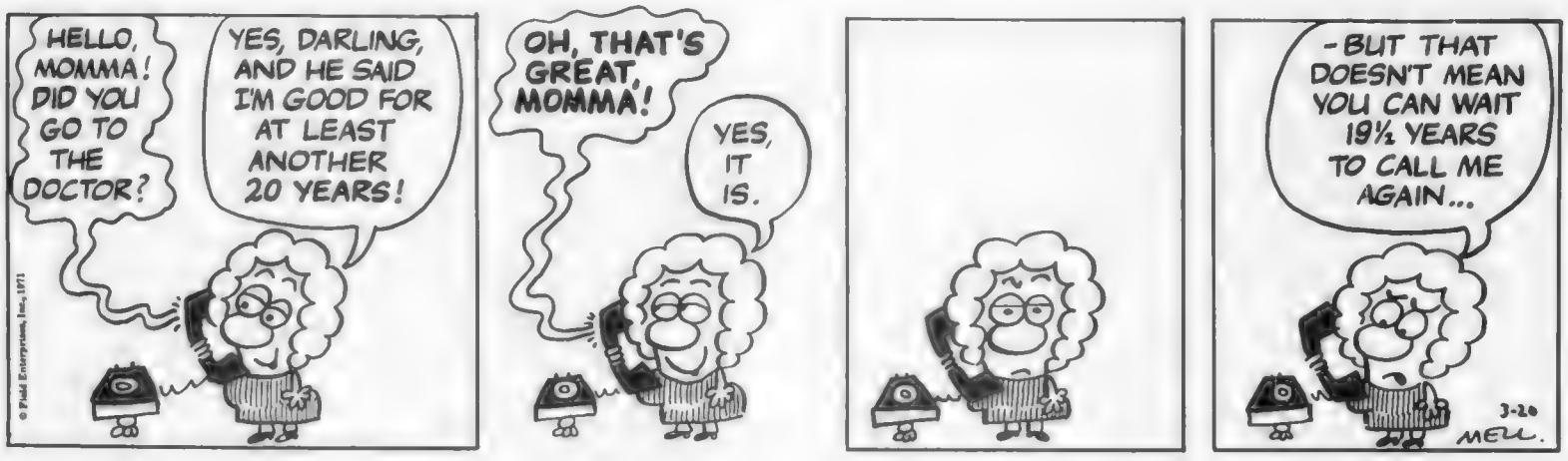
Q: Could we quote part of a letter in which you replied to an Illinois high school educator who wanted to include MISS PEACH in his curriculum?

A: Sure—I said that 'it seems to me that in this country comic strips have always been dismissed from literary consideration, although many of my colleagues consistently make a very real contribution to the popular culture. It occurs to me now that in France, the American comic strip is highly regarded by many intellectuals, their interest bordering even on cultism. A couple of years ago, I was a guest at the Museum of Decorative Arts of the Louvre, in Paris, where I had the unique experience of seeing my work hanging. All in all, an unusual tribute to the comic strip. They were involved in technique; not technical craftsmanship so much, as the peculiar things cartoonists do to establish atmosphere and indicate emotion in their strips. I do regard comic strip writing as a very legitimate expression, but I do write beyond MISS PEACH and MOMMA. I've had a novel published, and a couple of plays presented here in New York. The need I feel to do these extra-curricular things is based upon the fact that the strips themselves are limiting in scope, with many taboos—many of which are self-imposed by the cartoonists—but taboos nevertheless—that keep the structure rather tight.'

Q: What about some of the TV work you've been doing lately?

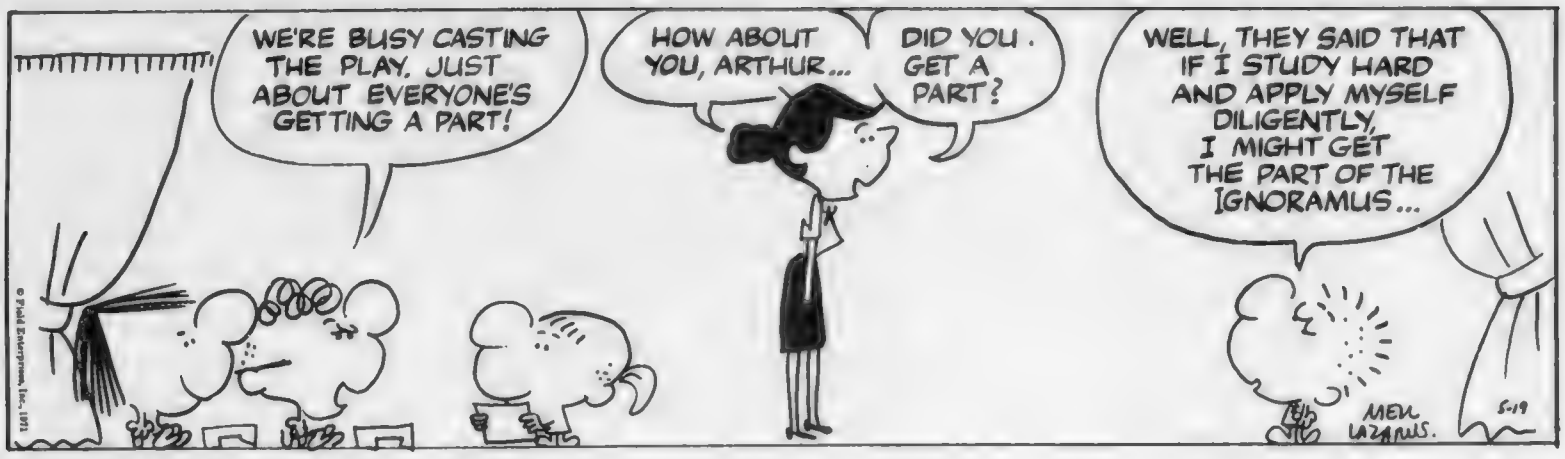
A: Well, a new children's program—THE CURIOSITY SHOP—started on ABC-TV this season, and I conceived one of the hour-long shows which appear on Saturday mornings. The theme for my hour was 'Emotions', and it also included 6 minutes of MISS PEACH animation which I wrote. Chuck Jones, the famous animator, invented the idea of THE CURIOSITY SHOP. In the hour with which I was concerned, three live characters approach the old curiosity shop with a question such as 'What is happy?' Then they pursue the question with various animal characters in the shop. From 'happy', they run the complete gamut of human emotions during the hour. Part of the hour becomes, through the medium of their own little TV set on stage, a MISS PEACH animated segment dealing with 6 minutes in the life of a school kid, who *himself* runs the gamut of human emotions. Chuck Jones is a great comic strip fan and he asked several of us — Johnny Hart, Hank Ketcham, etc., to each take an hour on this series. That's how I happened to get involved. For the MISS PEACH animated segment, I drew about 140 pictures in loose, storyboard form. Allen Sandler was Chuck Jones' co-producer of the show, and the brilliant Abe Levitow was the director. They did a fantastic job on the animation. Abe, by the way, invented a piece of business which I'm now going to adapt for the newspaper strip. Ira's hair is very curly, and now, when he becomes upset, I will show his hair straightening out. At least this looked great in animation form. I discovered that I had a sense of control, during the animation process, and I could see every stage of the production. This program, by the way, will be shown on Christmas

Momma by Mell


HELLO, MOMMA! DID YOU GO TO THE DOCTOR?
YES, DARLING, AND HE SAID I'M GOOD FOR AT LEAST ANOTHER 20 YEARS!
OH, THAT'S GREAT, MOMMA!
YES, IT IS.
-BUT THAT DOESN'T MEAN YOU CAN WAIT 19½ YEARS TO CALL ME AGAIN...
3-20
MELL.

MISS PEACH

By Mell Lazarus


WE'RE BUSY CASTING THE PLAY. JUST ABOUT EVERYONE'S GETTING A PART!
HOW ABOUT YOU, ARTHUR...
DID YOU . GET A PART?
WELL, THEY SAID THAT IF I STUDY HARD AND APPLY MYSELF DILIGENTLY, I MIGHT GET THE PART OF THE IGNORAMUS...
MELL LAZARUS.
5-19
© Field Enterprises, Inc., 1971

or New Year's.

Q: Who are some of your favorite cartoonists?

A: One of them is Reggie Smythe with his ANDY CAPP. He works with a very narrow theme, with few characters and limited backgrounds —and he's incredible in the results he gets! Then there's Walt Kelly with his great comic strip technique —nobody writes or draws like he does. Leonard Starr is one of the best writers in the business, and I've grown to admire him more and more as the years go by. Johnny Hart is doing things that have never been done. He's funny automatically —a phenomenon. Al Capp is great! And there's Charlie Schulz with 'Peanuts'. The quality he's kept over the years is astounding. And the honors that have been given him have raised the status of our profession.

Q: In closing, do you mind repeating that very welcome compliment you paid to CARTOONIST PROfiles a while back?

A: Not at all—I was just saying that the article on CHON DAY, in Issue #10 of the magazine, was like a piece of source material for me, and, at a time when I hadn't done any writing for a few days, just reading it got me moving again. ●

Momma

by Mell

YOU'RE HAVING A PARTY TONIGHT, THOMAS?
YES, MOMMA! A BIG ONE!
WE'VE INVITED OLD FRIENDS, CONGENIAL CO-WORKERS, FOLKS WE MET ON TRIPS...
-GOOD NEIGHBORS, LONG-LOST COUSINS, AND JUST SOME NICE PEOPLE.
SOMEDAY THEY'LL INVENT A CATEGORY FOR MOTHERS...
6-2
MELL.
© Field Enterprises, Inc., 1971

Photos with this story by Jim Ruth.

LORENZ OF THE NEW YORKER

Herewith is the first of two conversations with the well-known Magazine Cartoonist LEE LORENZ, whose cartoons have been appearing regularly in THE NEW YORKER and other publications for a number of years. He is also the current President of THE MAGAZINE CARTOONISTS GUILD. In this first installment, Lorenz talks about his own career, his methods of working, etc. In a later issue of CARTOONIST PROfiles, he will tell our readers about the GUILD, its accomplishments and its plans.

Q: Were you interested in cartooning from your earliest years?

A: No. I was always very much interested in drawing and painting but cartooning came later. I was encouraged by teachers from grade school on — particularly after I reached high school in Greenwich, Connecticut, where I had two excellent art teachers. We moved around quite a bit when I was young. I was born in Hackensack, N.J., lived in White Plains, N.Y. till I was about 10, lived in Kansas for a while during the war, then in Newburgh, N.Y., and ended up in Greenwich for my high school years. I was shocked and rather overwhelmed by the quality of the work that the kids in Greenwich High were doing when I got there. It all seemed terribly sophisticated and advanced and I felt, for a while, that I just couldn't compete with them at all. Fortunately, I had very encouraging teachers and gradually I got into the swing of things. I wasn't particularly interested in cartooning but I did do quite a lot of it for the school magazine and the yearbook. I also did a lot of humorous writing at this time, short stories for the magazine and a facetious class-history for the yearbook. I was much more interested in painting and sort of did the cartooning with my left hand. Art was one of my majors, and during my senior year I spent most of my time working on the yearbook — and I got credit

Drawing by Lee Lorenz
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"Beg pardon, sir, but, as a result of a grotesque combination of bad luck and bad management, I find myself in a situation somewhat analogous to that of Lockheed."

"One of the teachers I had was very much in touch with what was going on artistically, and she encouraged the kind of experimentation which everybody does today, but which wasn't often attempted then."

LEE LORENZ

for the art work I did on that publication. One of the teachers I had was very much in touch with what was going on artistically, and she encouraged the kind of experimentation which everybody does today, but which wasn't often attempted then. To attempt a drip painting — a la Jackson Pollack—at that time (1947 or 1948) was pretty wild stuff!

Q: What came next?

A: At this point I was still painting. I got an art scholarship which took me from high school to Carnegie Tech in Pittsburgh for a year. Then I switched to Pratt Institute in N.Y. where I got a Bachelor of Fine Arts Degree. After I got out, I was desperately looking around for a way to make a living while I did my painting. My only visible income was for my work with a little jazz group known as 'Eli's Chosen Six', which was based at Yale. I played trumpet and I was the only non-Yale member, but my association with the people in the group went back to high school days. During my time at Pratt I used to spend weekends playing at dances and concerts — there was a great demand for these college jazz groups.

Q: How did you get into cartooning?

A: I had a friend whose father, Jack Morley, worked on the old 'Barnaby' comic strip with Crockett Johnson. He had seen some of my work and apparently had been quite impressed by the cartoons I had done for the Greenwich High magazine. (At that time, by the way, they were not at all like the kind of work I do now — I was very much in a Steinberg groove — I loved his things and still do.) I ran into Jack at this point and he suggested that I try cartooning. He was working for a small

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Drawing by Lee Lorenz
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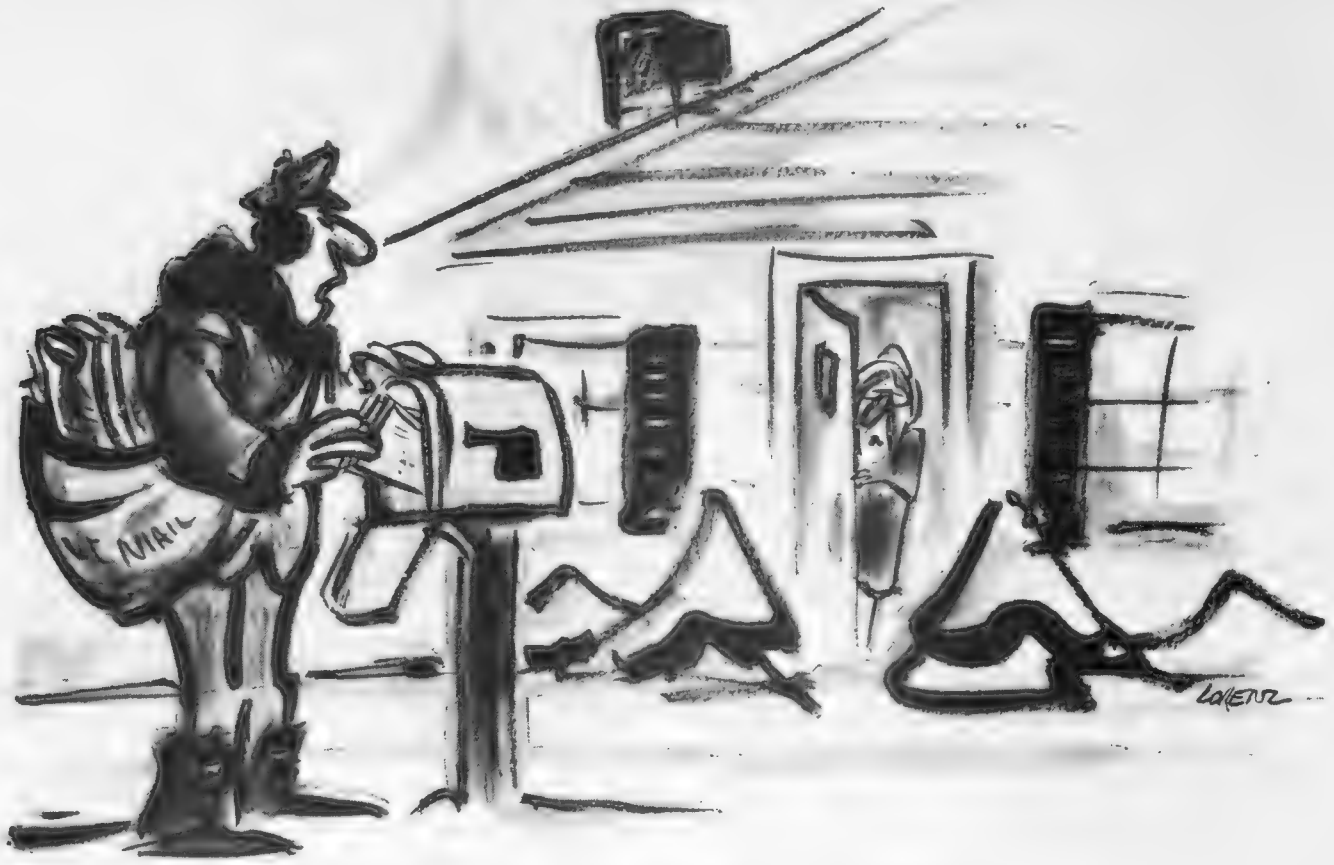

"Nothing but smut today, Mrs. Trumbull."

agency, I did some work for them, and he encouraged me to start taking stuff around to the magazines — which I did without any great success. I didn't know anything about professional cartooning. My style was very loose and my presentation rather amateurish. Once again I felt as I did when I first arrived at Greenwich High—I'd go up to The Saturday Evening Post and see that everybody had finished his drawing so nicely that they were positively etched. I felt I could never keep up with them, but I didn't know what else to do, frankly, so I hung in there.

Q: You did make some cartoon sales, didn't you?

A: Yes — one of the first was to Colliers — six months before it folded. I was also selling True, Cavalier, and various 'Girlies'. Everywhere I went, I'd get the same kind of comment—'this is funny but it's really not for us—you ought to try The New Yorker'. Even back in high school people had told me the same thing but it never really registered. At this point I made a conscious decision to slant my stuff for The New Yorker. After a while I began to sell them ideas which they farmed out to regulars. This was in 1957, I guess, and over the next few months I sold the magazine quite a few. Then one day Jim Geraghty, the Art Editor, invited me to come in, offered me a contract, and gave me a whole pile of my OK'd roughs to finish up for them. Happily, I've been working for them ever since.

Q: When do you work on ideas and how do you go about creating them?

A: I don't work on them every day, unlike some artists who spend a part of every day doing ideas. I usually spend Monday and sometimes part of Tuesday on them, and I don't do my roughs at the same time. In other words I just sit down with a pile of paper and try to free-associate ideas. If I don't seem to be getting anywhere, I might pick up some old magazines to see if one of the subjects that meet my eye suggests something to me. Occasionally I go through The N.Y. Times, particularly if I feel there are certain things I want to say something about. On occasion, I make a list of certain areas that I'd like to concentrate on. I may feel it's time I tried something new. There are times, for example, when I feel I've been doing nothing but long-winded comment ideas, and I don't even want to think about that type of idea for a while. To change my luck, I might say to myself, 'Now I'm going to do talking animals — it's time for a little whimsy.' Variety is very important. I may start doodling a little drawing of an animal, or of some situation involving one, and I find that it's most satisfying to me when one thing just leads to another. Some cartoonists carry around a little notebook, and continually write down remarks that people make, or re-

Drawing by Lee Lorenz
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"Mr. Cavanaugh is here for his boosters, Doctor."

marks that they themselves make. Often my captions come from *imagined* conversations — I might imagine discussing a certain situation and, all of a sudden, a line will come to me — I could easily have spoken it but I didn't. But I write it down. Sometimes something comes up that I think is amusing, or I've said something that I think I can transform into a cartoon, and I jot it down but I don't do this as a matter of policy. Every time you think of anything, there are always related subjects on the edge of your consciousness that you can draw from, and I think that a cartoonist seems to reach out a little further than most people in this direction. He makes that little extra association that most people wouldn't.

I do my doodles on regular typewriter-size sheets, and when I have accumulated a group of ideas, I go through them again and do the best ones up as roughs. Perhaps I will get 15 roughs out of the pile, but I may have another 8 or 10 sheets containing notions that are unresolved but promising. These will sit in my office for a while (giving it a lived-in look) and, hopefully, germinating. In most cases, however, these doodled notions just lie there for a month or so and then I get sick of them and throw them out.

Q: How about reference material? Do you carry a sketchpad around with you?

A: No. I draw all the time, doodle, and continually make little sketches, but I don't carry a notebook around. I don't really enjoy sketching in public, I prefer to go someplace where there's a model and draw in that kind of a situation, rather than just sketching people sitting around in a restaurant. And unless there's something specific that requires a clip I don't have, I don't take camera shots. An exception is a spread I did of the Newport Jazz Festival a couple of years ago. When I first began in this business, I used to clip pictures for a morgue but I found I had a low filing threshold. Some people revel in this but I found I had two or three big boxes full of stuff that was just taking up space. Going through them, I would get fascinated by the material in there, and end up totally sidetracked. Eventually I realized the collection was more of a hindrance than a help. Thus it was with great relief that I threw it all out! When I desperately need a clip, I turn to the N.Y. Public Library, but their stuff is not very up-to-date. A good deal of it goes back to the WPA days when cutting out clips was one of the Works Projects. For a car, or something like that, I just go out and buy a newspaper or a magazine. I don't think that a morgue is a necessity for a cartoonist, and I doubt if even the illustrators rely on clips the way they did 10 or 15 years ago.

Q: Where do you do most of your work?

A: Well, when I moved back to New York four years ago, I needed a place to work desperately, and The New Yorker made one of their offices available to me. I usually work there at least on Monday and Tuesday. I also have a studio in my apartment. Wednesday, of course, is a market day, such as it is. Advertising work or other projects I handle on Thursday and Friday. Weekends I spend with my kids, so unless I'm jammed up, I don't work then. As a rule I don't work evenings, although, obviously if there's something I have to get out, I do.

I generally take my week's roughs in to Mr. Geraghty's office late Monday or early Tuesday so he has a chance to go through them before the Art Meeting which is held on Tuesday afternoons. If I happen to to be around the office after the Art Meeting, I may find out then about any OK's I may have, etc. OK'd ideas are checked against the files to be sure a given cartoon hasn't been previously published. If there's a chance that an idea has been done before, I won't get it back till the next day. The magazine has a library of all published work that's indexed by caption and by subject. Generally I don't go in and go through my week's roughs with Jim Geraghty. I think it's mutually awkward for an editor and a cartoonist to sit together while the editor goes through a batch, and I avoid this situation whenever I can. For years I did about 20 ideas a week until it dawned on me that I was just burying myself in this material. There's a limit to what The New Yorker can absorb and there just aren't that many other outlets for me. So I don't produce as much material as I used to. Usually, nowadays, I do 10 or 15 roughs and even that not every week.

Q: What about materials?

A: I work almost exclusively with a brush—a #5 or #6 and I have to add that the quality of brushes

Drawing by Lee Lorenz
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"And though in 1969, as in previous years, your company had to contend with spiralling labor costs, exorbitant interest rates, and unconscionable government interference, management was able once more, through a combination of deceptive marketing practices, false advertising, and price fixing, to show a profit which, in all modesty, can only be called excessive."

is deteriorating terribly! As a matter of fact, I always keep my old brushes. They seem to keep a certain flexibility whereas the new ones go limp. For finished cartoons I use 11" x 18" pads of standard 'art paper' which has a slight tooth, and is thin enough so I can work through it. I don't use a light table but I work from one drawing to another in arriving at a finish. In other words, I keep putting a fresh sheet of paper over one I've just worked on, gradually bringing the drawing into focus. My roughs are extremely sketchy but I do try to get the arrangement right, so I don't have to start from scratch when I tackle the finish. I also try to pin down the kinds of characters I want in the rough. I do them very quickly in pencil, add some brush work and a smudge of halftone. I suppose that my working method is a little unusual. I work with my pad in my lap, the top of it propped up against the edge of a table—the pad itself being the working surface.

I like a relatively soft pencil—HB or B—and I use it on the broad side as you would a piece of charcoal. I usually put the wash on before I do my erasing. With these new plastic erasers you can erase right through the wash without disturbing it. These erasers are the best ones I've ever used. There are several brands — Japanese or German—and they're terrific! Some are transparent and generally they look like gumdrops—red or green.

Q: Like many of The New Yorker cartoonists, you do a lot of advertising cartoon work, don't you?

A: Yes. Some of it has come to me directly but I've gotten most of it through an agent who used to be a gag writer. He takes clips of various cartoonists' work around to agencies, etc. In this connection, I'd like to add that if cartoonists want to do advertising work, they can probably get it—they won't all be full-page ads in the N.Y. Times, but there are all kinds of ads in local papers, etc., and the business isn't limited to national advertising. A cartoonist friend of mine makes his living primarily from advertising work although he also does magazine cartoons. He does a great many national ads but probably the bulk of his work consists of trade ads that the general public doesn't see. You can get good money doing these trade ads—not as much as for big national jobs, but the volume of work is much larger. For myself, I'd like to develop my ad work into something I could depend on regularly. For a beginner at this, taking around a portfolio is probably essential. The more published work he has in it the better. If he lives in an area where it isn't possible to get to agencies personally, then he might develop a mailing piece which is card-file size—3 x 5. The Magazine Cartoonists Guild has brought out a booklet which covers this whole area. In general, agents take 25% of the price of the advertising cartoon job. It seems a lot but is usually worth it just in terms of the leg-

Drawing by Lee Lorenz
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"It's not only convenient, but it sure dresses up the place."

You know the routine. The minute you step into the bathroom, the phone starts ringing in the kitchen. So you leap up and stumble through the house. But by the time you get there, they've usually hung up. Why not treat yourself to a little convenience? A bathroom extension only costs a few cents a day. And it sure dresses up the place.

General Telephone

Advertising cartoon by Lee Lorenz

work it saves you. Pricing seems to be the most difficult thing about advertising work. You can ask a dozen different artists and get a dozen different replies. For myself, if something comes up that I don't know how to price, I usually call up someone I know who's done something similar and ask their advice.

Q: What other areas have you worked in?

A: I occasionally do children's books and I'd like to do more of them. The first one, a few years ago, was a book for the 11-14 set called 'The Teddy Bear Habit'. It still sells very well, but unfortunately I don't have a percentage of that one. I did the illustrations and a freelance writer did the text. I've just finished another book called 'The Upside-Down King'. This was for Bob Kraus, the former New Yorker cartoonist and cover artist, who started his own publishing venture called 'Windmill Books', and who uses a good many cartoonists. The initial money isn't a lot, in terms of the time you have to put in on it, but if an artist can do one or two of these a year, and build up a backlog, then, if the book is any kind of a success at all, the royalties mount up and he will have a nice, extra income from that. Incidentally, although my New Yorker contract provides that I give them first look on all magazine cartoons, this doesn't apply to my advertising work, or children's book ventures.

Q: Many cartoonists have styles which are reminiscent of various correspondence courses taken in the

past by many of the men in the field. Why is it that New Yorker cartoonists don't fall into this pattern?

A: When the magazine started, they weren't really hiring cartoonists —they were hiring essentially illustrators of cartoon ideas. Helen Hokinson is an example of what I mean. She was not a cartoonist, but was hired by Mrs. White—I believe —to illustrate ideas. Perhaps this is why The New Yorker always calls them 'drawings' and not 'cartoons'. I think that Art Editor, Jim Geraghty, feels that the biggest change (and the one he's probably proudest of) that has come about in the cartoons at The New Yorker, is that the cartoonists who work there now primarily do *their own ideas*. As I've said, this wasn't true in the early days, and this change represents a conscious shift in policy. They still buy some outside ideas, however, and sometimes even a regular may come up with an idea that's a natural 'George Price' or a 'Charles Addams'.

Q: Is there any chance for an aspiring cartoonist to break into the pages of The New Yorker magazine?

A: I run into people often who feel that The New Yorker just buys a certain kind of drawing or a certain kind of idea, and that it's very much a closed club. I don't really think that's true — if you look through the magazine regularly, the range of the cartoon styles appearing seems quite broad. People who are interested in working for the magazine are much better advised to develop a style that's congenial

"I may start doodling, and I find that it's most satisfying to me when one thing just leads to another."

Photos with this story by Jim Ruth.

Bulletin Board in Lee's NEW YORKER office.

Drawing by Lee Lorenz
© 1968 The New Yorker Magazine, Inc.

to themselves—one that they feel comfortable with—rather than try to emulate some style that has been successful for someone else. As a matter of fact, I think that the artists who have appeared in the past four or five years, and who publish regularly, have done this, and I believe this is what distinguishes them from the cartoonists of maybe ten years ago. There seems to be a greater variety of style and approach nowadays, and I think that's the way it's going to be from now on.

Another thing—the newer cartoonists who have appeared in the past half-a-dozen years have been those who have a very definite point of view. Not necessarily a *political* point of view, or one that's concerned with social comment, but they have a definite style which goes beyond the *drawing* style. In other words, there's a certain style out of which their humor flows, and this is certainly a healthy development. That's what cartooning *should* be—

it invokes a point of view, a world.

At the time I started with The New Yorker, I felt very unsure of myself, as far as the direction I wanted to go with my drawings, and I think it took me quite a while to work things out. I believe that's a problem for a lot of cartoonists who find that they draw easily—there's always a conflict between wanting to *draw* something (which has its own rewards), and developing a simpler and, hopefully, a more comic approach. It means throwing out a lot of things—taking many things out of your work that you might otherwise put in—and certainly that's what I've tried to do—make my cartoons simpler and more direct. I try to get some kind of a rhythm into the drawing too. I like the drawing to look spontaneous (even though I do it several times),

and I try to give it an organizing pulse—that's what I mean by 'rhythm'. This goes beyond just arranging things on the surface. I like the cartoon to have a kind of animation—a kind of life to it. And I like the finished product to look as fresh and as unpremeditated as possible. That's always a problem because after all a drawing *is* premeditated. I have an idea of what I want but sometimes I have to work over it many times to get it, and yet the effect, I hope, will be that it came effortlessly. The initial impact of a cartoon is very important—it's not something that most people sit and ponder over. They usually don't spend any more time with it than it takes to read the punch line, so everything that fits in the cartoon has to impress itself on you *quickly*. ●

Drawing by Lee Lorenz
© 1970 The New Yorker Magazine, Inc.

Drawing by Lee Lorenz
© 1969 The New Yorker Magazine, Inc.

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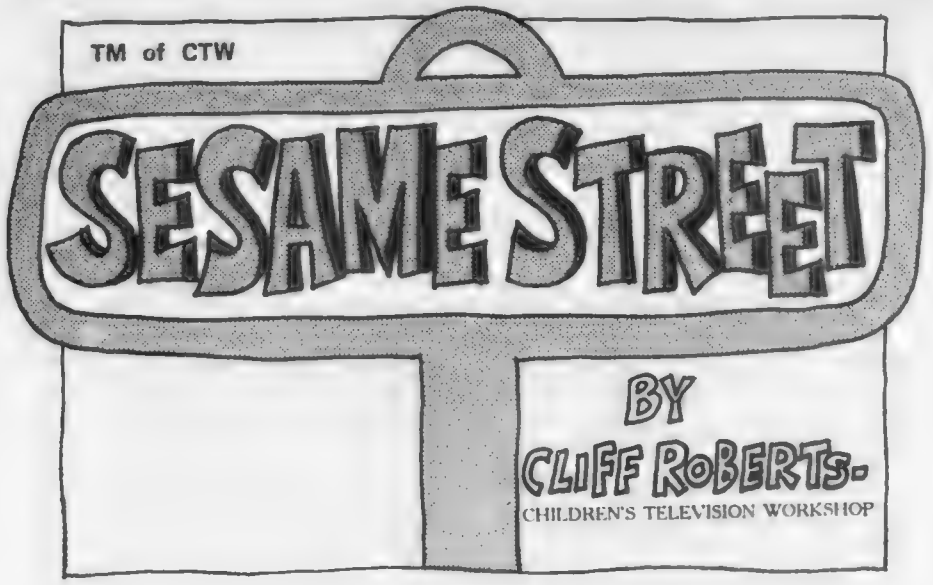


By CLIFF ROBERTS

Beginning on November 15th, SESAME STREET, which in two years has become one of the most popular children's series in TV history, will be the subject of a new newspaper comic strip. The Children's Television Workshop will produce it and King Features Syndicate will distribute it. CARTOONIST PROfiles learned that the comic strip has been in preparation for more than a year, so we got in touch with CLIFF ROBERTS, who is the writer and the cartoonist for the feature. We sent a tape to Cliff at his home in Van Nuys, California, with a few questions which had occurred to us, and quicker than you could say 'Sesame Street', he sent back the personal history you'll read here. We wish all concerned a long life for the feature.

A few vital statistics

I am an obese individual who has been told that he looks like a bearded Jonathan Winters or a younger Burl Ives. In my 42 years, I have lost at least 2000 pounds, with the help of diets, doctors, pills, and starvation. Needless to say I still weigh in at about 260 pounds. Luckily, this has not hindered me in finding a beautiful wife, Virginia, who was a fashion designer and coordinator. We have two children, Clifford Bennett, 3 years old and generally referred to as C.B., and Kiley, who is in the throes of the "terrible twos" and is only saved from being deep-frozen by her winning smile. I also have two children by a previous marriage, both in their teens—Ellen is 15 and Jeff about to be 14. They both live in New York.

Background notes

I was born in Wilkes Barre, Penna. in 1929. My family moved to Detroit when I was 5 and I managed to become 21 there. No mean feat considering some of the neighborhoods I lived in. I've had no formal art education, but I did go to a high school in Detroit that had specialized curriculums for "creative" students (Cass Technical). My first job was after graduation in 1946 as an apprentice in a commercial art studio. (My weight managed to keep me out of Korea.) I made $25.00 a week matting other people's art work, running errands, emptying waste baskets and all that other "creative" stuff. After a few months, I was given an assignment to illustrate an article on fox hunting for "Ford Times." The subject matter was less than thrilling for me (I am anti-hunting and fishing). Nevertheless, I must have done well at it, because for a period of time I was type-cast as their "outdoors" illustrator. Fortunately, the magazine covered a myriad of subjects and I was soon illustrating all kinds of articles on travel, food, etc., and eventually did other general assignments which commercial studios are prone to find.

My style at this time was "decorative" in the manner of Jan Balet, Jerome Snyder, Joe Kaufman and others of that time.

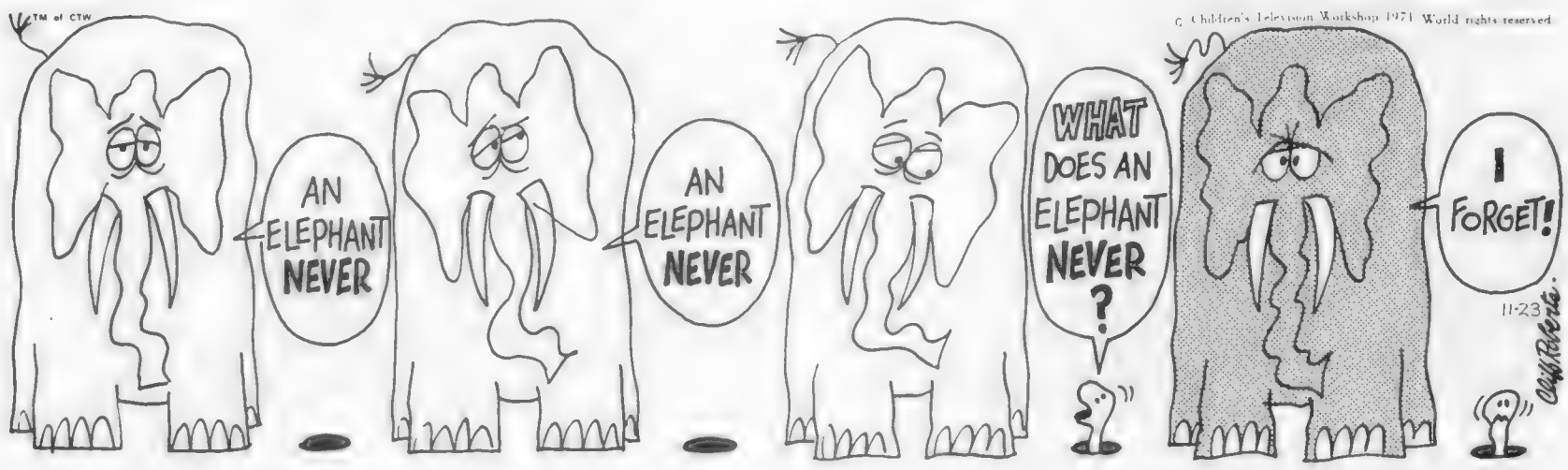
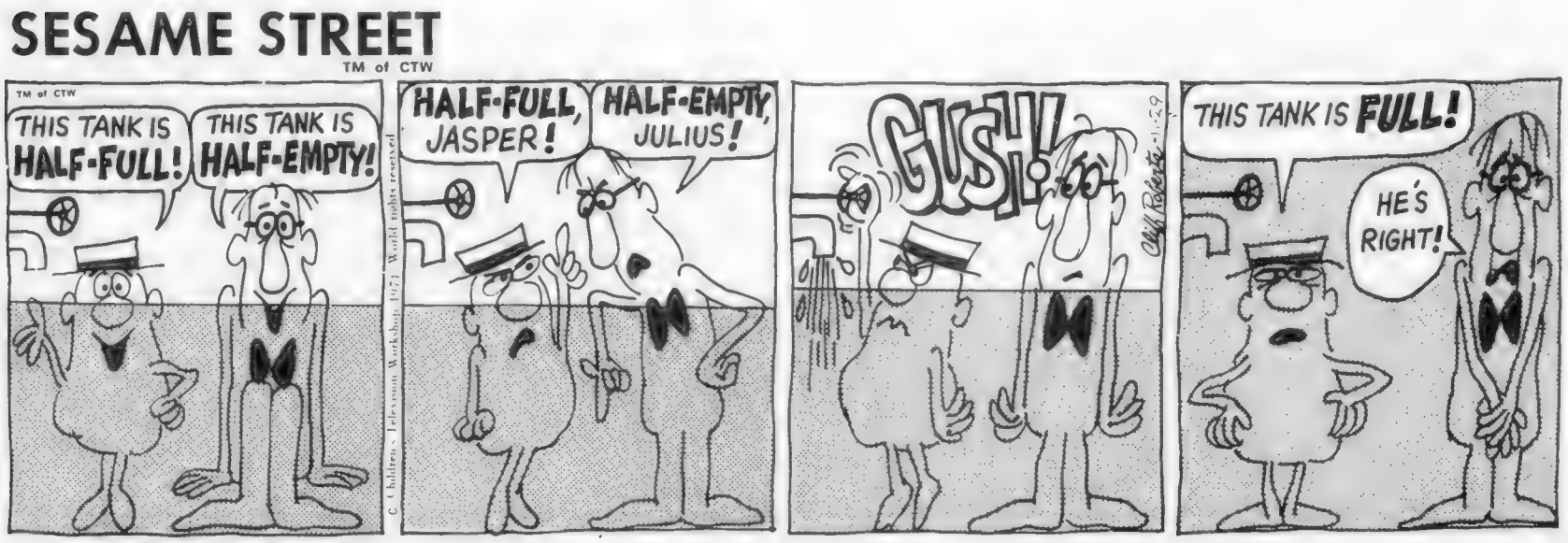


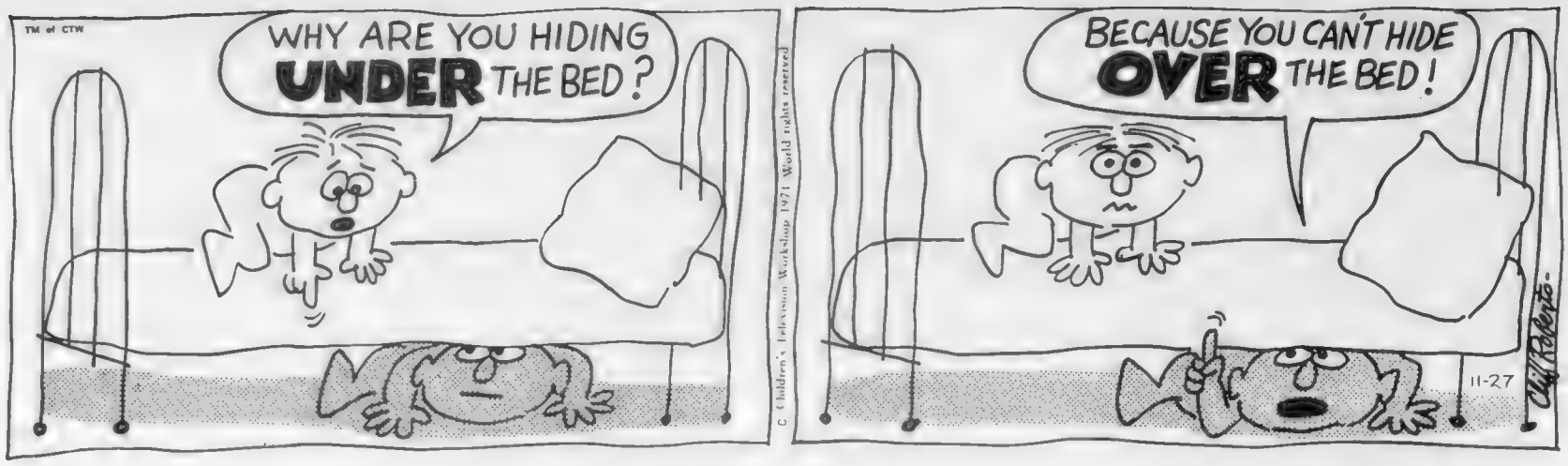
Photo by Children's Television Workshop

CLIFF ROBERTS

After attaining some reputation in Detroit, I left the studio and began free-lancing and got my first introduction to the animation business through a director friend. He hired me to paint backgrounds on a 10-minute film for Jam Handy Productions. It was my first experience with a time-clock and I was more depressed with that than impressed with animation. At the proverbial age of 21, I decided to tackle New York and as a first step, left Detroit. I arrived in New York in 1950, ready to take over my rightful place as a sophisticated Manhattan-based illustrator. In 1951, I found myself flat-broke, living in the Chelsea section of the island, in a closet-size apartment for which I owed 2 months rent along with every other conceivable debt. I had 20 cents left and decided to take some action. It being a hot night, I went to the corner luncheonette and blew it on a glass of iced tea (no tip).

After a number of hungry days




TM of CTW
WHY ARE YOU HIDING UNDER THE BED?
© Children's Television Workshop 1971 World rights reserved
BECAUSE YOU CAN'T HIDE OVER THE BED!
11-27

and sleepless nights, fortune smiled on me in the form of a check for $250.00 as a "token" payment for reprinting some earlier "Ford Times" illustrations. Once again respectable, I went job hunting.

A short history of jobs

My first New York salaried job was in the slide film department of Transfilm, Inc. (now defunct) as a designer. The pay was poor and the slide-films not much better, but my recent bout with poverty stilled my objections.

By pure coincidence, the same director friend from Detroit and Jam Handy moved to New York to work for UPA (of Mr. Magoo and Gerald McBoing Boing fame) and I became a designer-writer for them, working mostly on commercials. (They, by the way, are now defunct in N.Y.)

After two years there, I was rehired by Transfilm as an animation designer-writer, at more money and a hell of a lot better chance to do some quality things than I had in the slide film department previously.

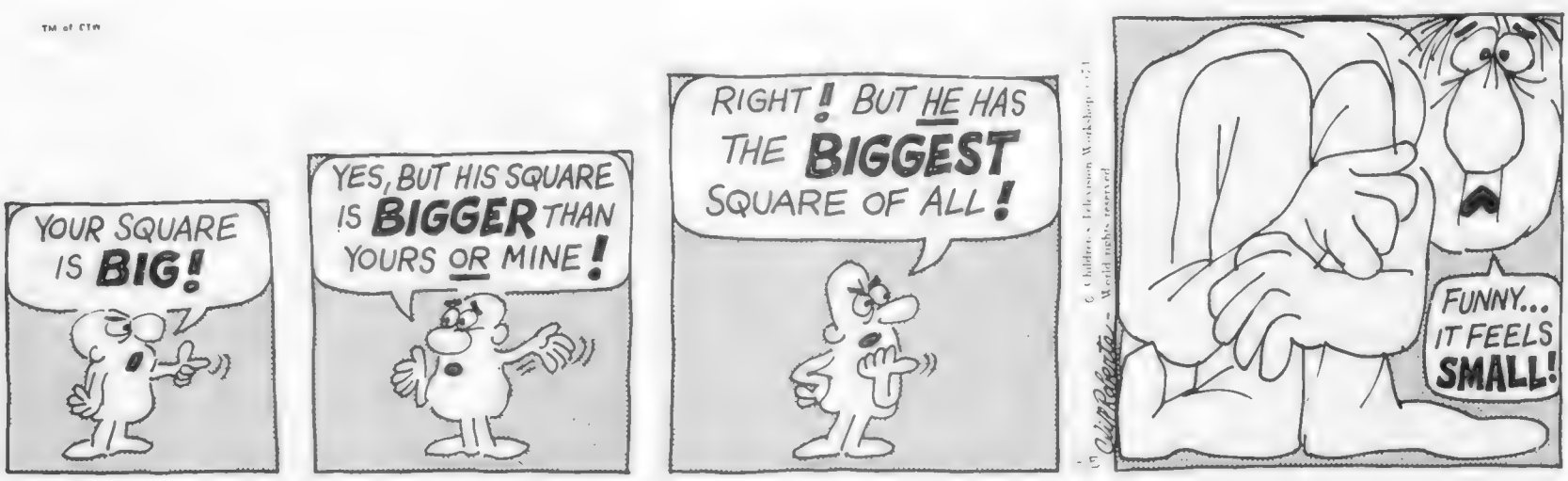
Two years later, I became director-designer-writer for Robert Lawrence Prods. (now defunct).

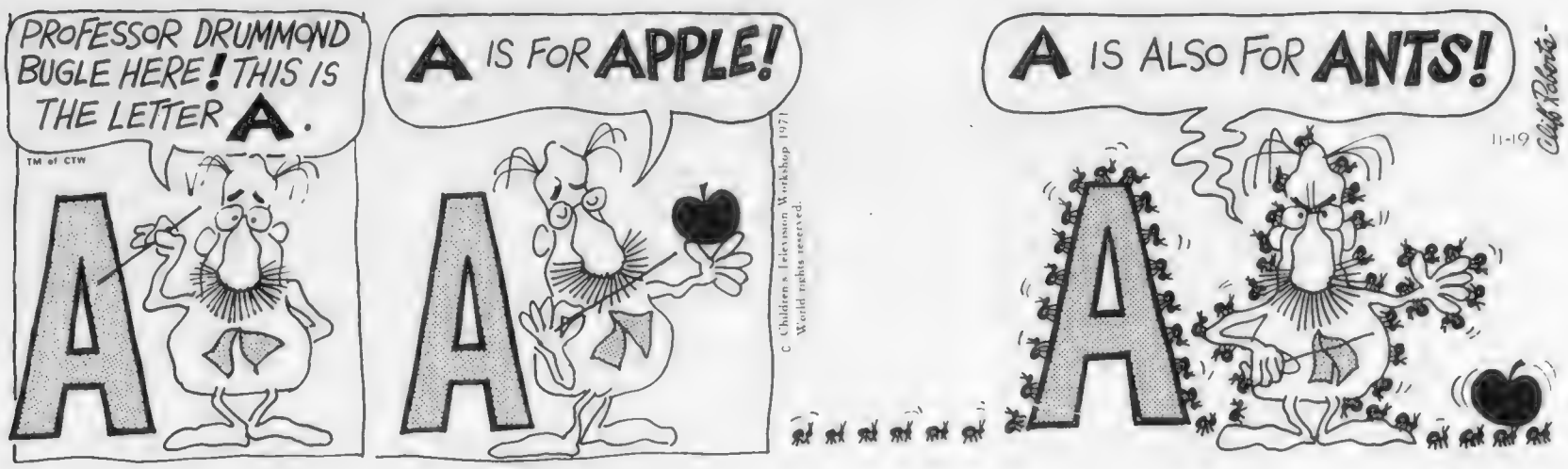
Two years after that I became director-writer for Elektra Films (you guessed it—defunct).

Then came a period of freelancing for studios that had somehow managed to stay un-defunct and finally my own studio in 1966 or thereabouts, in partnership with an animator named John Paratore (who now does many of the animation things I design and write for the "Sesame Street" TV show). The name of our studio was Poverty Pictures, Ltd., and was an apt name because it is now . . . defunct. You may get the impression from all those "defuncts" that the animation business is not the most stable of endeavors and that would be true.

During this period (1950 to 1968) I designed, wrote, and directed (somehow missing an ulcer) innumerable commercials, some children's shows, public service announcements, industrial films and just about anything else, except stag films, that anyone wanted on film. I also became a live-action writer-director and one industrial film of mine ("Litho") is in the permanent collections of the Museum of Modern Art and the Brooklyn Museum. In 18 years of film-making, you'd have to be a total jerk to not win some awards and so follows a list of some of mine:

Six N.Y. art directors awards (some for illustration, some for film).


TM of CTW
YOUR SQUARE IS BIG!
YES, BUT HIS SQUARE IS BIGGER THAN YOURS OR MINE!
RIGHT! BUT HE HAS THE BIGGEST SQUARE OF ALL!
© Children's Television Workshop 1971 World rights reserved
FUNNY... IT FEELS SMALL!


PROFESSOR DRUMMOND BUGLE HERE! THIS IS THE LETTER A.
TM of CTW
A IS FOR APPLE!
A IS ALSO FOR ANTS!
11-19
Cliff Roberts
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Edinburgh Film Festival
Venice Film Festival
Hollywood Advertising Club
N.Y. Advertising Club
Pittsburgh Advertising Show
San Francisco Advertising Show
Christopher Award
Chicago Art Directors
etc.

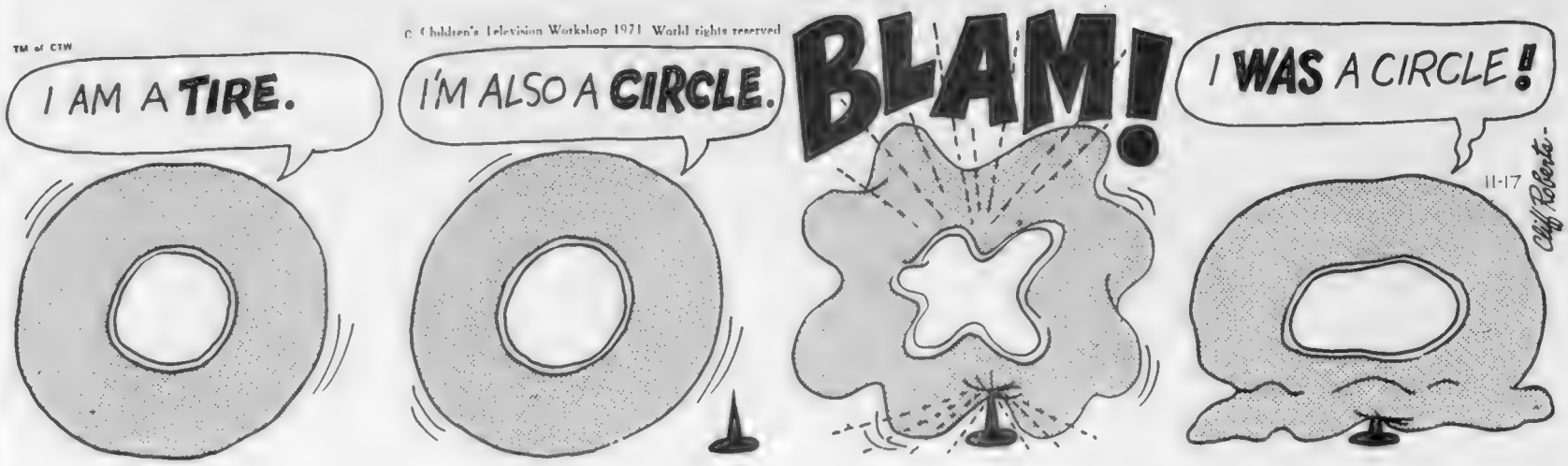
Beginning in 1966, my wife began making the Wednesday rounds to magazines with my cartooning efforts and managed to sell me to the New Yorker, Saturday Evening Post (I hate to say it—now defunct), Look (likewise), Saturday Review, Playboy, and a number of others. I still continue this, but now by mail, from California.

I've also had two painting shows, a one man show of photographs and am a devotee of junk sculpture which I construct out of old typewriter parts. Phew! I also wrote and illustrated two children's books—"The Hole" and "The Dot"—publisher Franklin Watts.

Association with SESAME STREET — Origin of the strip

My introduction to "Sesame Street" was during the period of owning my own studio. I showed Dave Connell (executive producer) some sample reels and he suggested I try some storyboards for the show. "Poverty Pictures" produced from that point on, many short animation films on letters, numbers, concepts, etc. About a year later Dave asked if I would be interested in doing a comic strip. I submitted a batch of sample things which met with the approval of all concerned and then began almost a year of refining, rethinking and developing what will finally appear on November 15th of this year. Although Joan Cooney is the head of Children's TV Workshop, my dealings have been mostly with Dave Connell and now almost exclusively with Chris Cerf, who is in charge of non-broadcast materials. I'm now under contract to the workshop for both the strip and Sesame Street, and have also done some things for the new show "The Electric Company."

Oddly enough, there have not

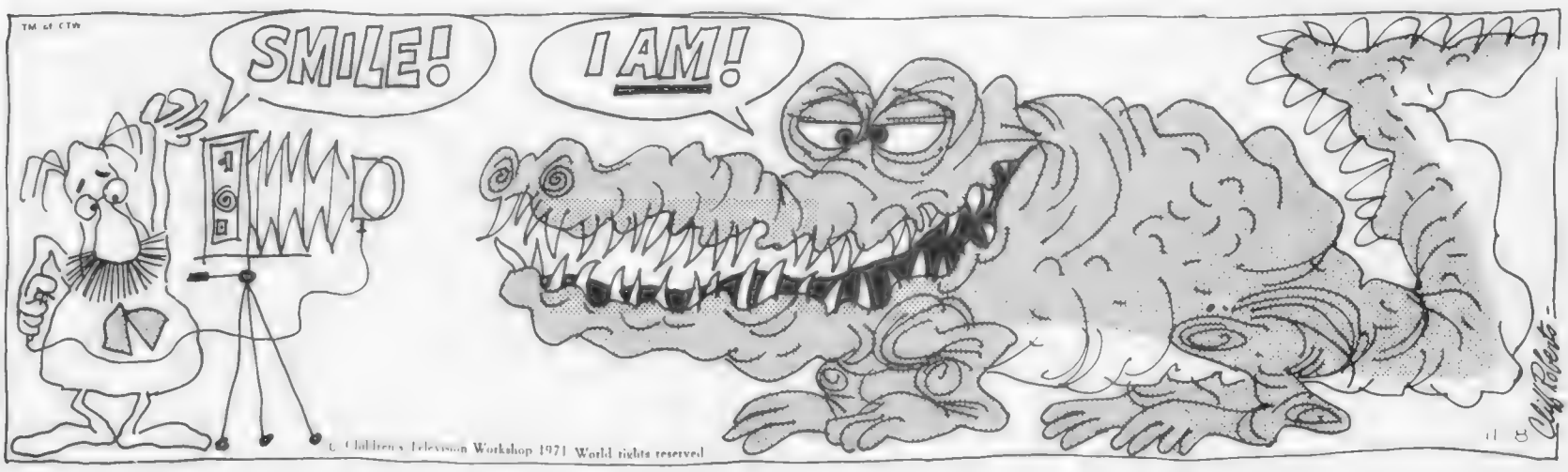


been many discussions with the Workshop on the development of the strip. Mostly because of my indoctrination to the "Sesame Street" approach, there hasn't been much necessity. I submit roughs to Chris by mail and he and I discuss by letter and phone the merits (or otherwise) of these.

I glean many ideas for subjects from a voluminous volume of curriculum provided by the workshop, but I am not limited to this and can range far afield as long as it educates and entertains. Since each strip is self-contained and does not have a continuing story, it is very flexible and I can take the whole world as my framework. I do all of my own ideas and all of my own drawing and lettering. At my suggestion we have avoided using any characters from the TV show, since I don't feel they could be successfully transferred from one media to another, and also for pure ego reasons, I would like the strip to rise or fall on its own merits.

My schedule is loose since I work at home, but generally I put in an 8 hour day. I have no rigid routine during the day—sometimes I work on roughs two days in a row, or finishes, or both in one day, purely based on how I feel or what is most required. Some days are spent just browsing through magazines and newspapers and books making mental notes for possible strips. There is no one way for ideas to take shape and I'd find it difficult to pin down any specific methods for how they occur to me. Broadly speaking, for a strip like this, the more you learn about everything the easier the ideas come.

I work on 3 ply plate finish Strathmore for Sunday pages and 2-ply Strathmore for dailies. I tried using pentels but found them unsatisfactory as did King Features—they tend to smear and are not really black. I now have gone back to good old India ink and a Pelikan Graphos fountain pen, with interchangeable nibs. In a week's time, I try to do two weeks' worth of dailies (12), 2 Sundays and 2 weeks' worth of roughs to send to Chris. The danger of doing more than 3 dailies finished in a day is, for me, losing a certain freshness and becoming mechanical in rendering, so I break up the day by doing roughs. By the way, I pencil directly on the Strathmore, usually very loosely, and then draw as directly as possible with the pen, using the pencil lines only as a loose guide to what I want the final to be. ●



BIRTHDAY!

A surprise birthday party celebrating Beetle Bailey's 21st year was held for Mort and Jean Walker on September 18th at Jerry and Gail Dumas's house in Greenwich, Conn.

Attending the happy event were Milton and Doris Kaplan, Sylvan and Ruth Byck, Lester and Helen Byck, Joan and John Cullen Murphy, John and Karen Fischetti, Jerry and Delphine Marcus, Dik and Joan Browne, Frank and Millie Johnson, Bud and Dol Jones, and Bob and Mitzi Gustafson.

A huge rum cake, made by the pastry chef of the Waldorf, was brought from New York by the Bycks. It was carried in the trunk of their car as it wouldn't fit through the doors. The cake had twenty-one of the Beetle characters around the side of the cake and a birthday salutation was inscribed with frosting on the top.

Mort was given a book of drawings done by all the cartoonists as well as by the Bycks and Milton Kaplan.

The boys from King Features East presented Mort with a special brown and tan pro size golf bag.

Conversation with NEAL ADAMS — Part Two

Photo by JIM RUTH

NEAL ADAMS

In the first installment of these conversations with NEAL ADAMS, in Issue #11 of CARTOONIST PROfiles, Neal talked about how the precedent-setting story, 'Snowbirds Don't Fly', dealing with the drug problem, came into being— about how the image of the comic book industry ought to be upgraded — about the potential of comic books, etc. As our readers are well-aware, NEAL ADAMS is one of the most admired artists working in the comic book field.

Q: As a change of pace, can we talk about the art training you had, and how you got into the field professionally?

A: Yes—I went to the School of Industrial Art in New York City. That was one of the specialized high schools in the city and it's now called The School of Art and Design. When I entered high school, I was already drawing funny animal cartoons in the style of 'Atomic Mouse' which I admired. Immediately I switched to realistic stuff — clay modeling and other things—and I became interested in all of the classes they offered, in spite of myself. Then, during my second year in high school, I started doing realistic comic book material on my own. I would write, let's say, a Julie Schwartz type of story — he was doing Science-Fiction at the time— or perhaps a War Story along the lines of those that were being done, and then illustrate it. This occurred at a time when you couldn't sell comic book stuff even if you were great—and I wasn't great. These were the years 1957-58-59, when I was in high school and the industry had let top pros like Alex Toth go, and when Leonard Starr had gone on to a comic strip, etc. I was copying other guys' stuff—moving from style to style, trying to pick up this from one guy, that from another, etc. With each story I'd learn and progress.

Q: How do you think that your art ability compared with that of the others in your high school?

A: There were about five guys in class better than I was and I accepted this fact. Toward the end of my second year in high school I began catching up to them, and then during the summer, something happened which changed the situation. I spent 10 or 12 hours a day, 6 days a week working on the carousel at Coney Island. There were four of us who had to take care of 80 kids per ride, which meant that every 3 minutes, all day long, each of us had to pick up 20 kids to put them on or off the horses. It was a really tough job! It's hard to believe but I'd get home on Saturday night and for 3 hours I'd do nothing but make lines with a pen—just to steady my hand after the carousel ordeal. I didn't do any drawing—just made lines. Then I'd draw all day Sunday. With the result that I came back to school for my 3d year with about 20 pages of stuff. Over that summer all the other kids were taking off and enjoying themselves so, at this point, I passed everybody as far as art was concerned. At the end of the year 10 finished pieces of art work, framed

and matted, were supposed to be in each student's portfolio, and nobody else had any more than this 10. I came in with 100 pages (this was a cartooning class), so this fact indicated mathematically that I'd done 10 times as much work as anyone else. So, I guess I had gone far beyond the others in the class. Half way through my final year the school authorities said they couldn't do any more for me in school and that I'd have to get some outside competition. At this point I was trying to do Leonard Starr better than Leonard Starr, etc.

I went to National Periodicals and they thought the pages I brought in were fine but they were full up, so I went to Archie Comics where I landed a job doing pages for the Archie Joke Book. I remember that the third week I made $212.50, which was the most money our family had seen in a long time. My mother cashed the check, brought the money home in 5's and 10's, and I threw them up in the air in the kitchen and watched them float down.

Then I got a job as an assistant to Howard Nostrand, who was doing a comic strip based on the 'Bat Masterson' TV series. It was done in a sort of Noel Sickles-Jack Davis style —a beautiful one for westerns especially. He researched these backgrounds very thoroughly and I helped him with them, as well as with his other illustration work. We experimented with all kinds of techniques—did charcoal drawings on wrapping paper — another job on sandpaper, and so on. Unfortunately, the strip ended three months later.

After that I began working for Johnstone-Cushing, the studio which produced comic strips, etc., for advertising. While there, I got a call one day from a writer, Jerry Capp, Al Capp's brother, who said I had been recommended to him and that he would like to talk. It seems he had sold the 'Ben Casey' strip to the Newspaper Enterprise Association. As you will recall, this was very big on TV at that time.

Q: Before you go into any of the details in connection with the 'Ben Casey' strip, didn't you tell me that you have been thinking of getting into the production of comic material for advertising?

A: Yes. I think that regular comic books have been getting enough favorable notice of late so that a Johnstone-Cushing type of set-up might work again. A partner and I are talking about producing comic booklets, brochures, etc., for advertisers. Just recently, by the way, I've been doing an 8-page comic book for the model cities program in Philadelphia. This will be given out to people in poverty areas to help them protect themselves against unscrupulous individuals.

Q: Can we get back to the 'Ben Casey' strip?

A: Sure. Incidentally, I found it a very lucky thing that I was able to be drawing a strip when I was very young for one very good reason. You see I had a plentiful supply of strength and enthusiasm so that I was able to manage a variety of work, and didn't settle down into a rut of doing just one thing such as a comic strip. I would work at the studio downtown on a freelance basis during the day—doing advertising stuff and illustration — and then I'd go home and do the strip—both the daily and the Sunday versions. And I didn't have too much trouble carrying this double load because I was young. During the 3½ years we did 'Ben Casey' I took Polaroid shots for practically every pose—every figure—except for a very few sequences. After a couple of years I began to edit the scripts, and later to rewrite them. At one point, an NEA writer, Jerry Brondfield, began to help with the stories. To make a long story short, I got into constant altercations with the two writers and NEA decided to end the strip. Incidentally, this had nothing to do with the decline of the TV series—it's just that I didn't think the stories were satisfactory as they were originally being written. However, I did get one big boost to my ego from this experience. NEA had replaced 'Ben Casey' with 'Robin Malone' by Bob Lubbers, and said they couldn't take on any other strip for a year. But they said they'd like to take out an option on me for the next year, and would pay me so much a month if I'd promise not to go to another syndicate with a strip. I would be able to do anything else in the art line I wanted—I just had to refrain from submitting another strip elsewhere! I was very flattered but refused the offer. It was also nice to have the late Bob Molyneux, then the Director of Comic Art for NEA, offer me a job as a rewrite man if I ever needed a job.

Q: Do you have any interest in ever doing another strip?

A: Probably not. You see a guy who is just starting a strip isn't going to make more than a guy who's doing comic books anyway. Some newspaper comic strip men nowadays are trying to get two strips, as you know, because the money isn't as good as it was. There just aren't as many big papers, or as many *papers* anymore. Some of the best men in the business are just making a living. And there's one thing about the syndicates which drives me up the wall. Let's say that I go to a man who's the head of a syndicate, making lots of money for producing strips, and I say to him, "How come you don't think of using Joe Kubert, for instance, for a strip?" He's supposed to be well-informed, but he'll probably say to me, "Who's Joe Kubert?" If I were keeping track of the field, I would *know* that Joe Kubert does war magazines for National Periodicals, and I would make sure that I knew where lots of other talent was. One syndicate I approached wasn't even aware that I had drawn 'Ben Casey' for NEA—which appals me.

BEN CASEY was distributed by the NEWSPAPER ENTERPRISE ASSN.

BEN CASEY

HUMPH! "PICK UP MY OLD FRIEND DR. BEN CASEY AT THE STATION. BE CHARMING. BEN NEEDS A REST. LOVE, UNCLE ADAM."

NOPE, MISS ROBY, AIN'T SEEN NO FIDGETY-LOOKIN' OLD MEDIC GET OFF THE TRAIN.

NEAL ADAMS 10-24

NOBODY HERE 'CEPT THAT BIG FELLER, WHO DON'T FIT YOUR DESCRIPTION NOHOW.

I'M S'POSED TO HELP YOU RELAX AND REST, DR. CASEY. AND IT LOOKS LIKE THAT WON'T BE AS DIFFICULT A TASK AS I THOUGHT IT WOULD BE.

WELL, YOUNG LADY, I DON'T THINK I'LL BE MUCH TROUBLE AS LONG AS I GIT MY ***BUTTERMILK*** IN THE MORNIN'!

HA HA HA HA HA

MEANWHE, D
ON AN EMERGE
PATIENT ND

UNCLE ADAM...HOW COULD YOU!

...MY CHARM AND HIGH SPIRITS WASTED ON A NERVOUS REFUGEE FROM COUNTY GENERAL HOSPITAL...OH, WELL!

I'M DR. BEN CASEY. ARE YOU DR. ADAM HARRID'S NIECE, ROBY.

THAT'S RIGHT, BUT YOU'LL HAVE TO EXCUSE THE POPPING EYES. I WAS EXPECTING SOMEONE HALF YOUR SIZE, TWICE YOUR AGE. I'M TICKLED I WAS SO FAR OFF BASE.

ANWHE, DR. ADAM HARRID IS
AN EMERGENCY CALL FROM A
IENT ND AN OLD FRIEND!

CALLED...ADAM CAME! PATIENCE, JD GIRTY, THE HOUR OF RECKONING IS NEAR!

© 1965 by NEA, Inc. T.M. Reg. U.S. Pat. Off.

BEN CASEY was distributed by the NEWSPAPER ENTERPRISE ASSN.

BEN CASEY

SALVATORE REGA CONTINUES HIS NIGHT WATCHMAN'S DUTY UNAWARE THAT HIS GRANDDAUGHTER HAS BEEN TAKEN TO COUNTY GENERAL HOSPITAL.

YOU GOT NO RIGHT TO SEND MY ANGELA TO HOSPITAL, MRS. RUSSO! I TAKE CARE OF MY OWN...

YOU'RI A MAN, MR BUT YU' DCT

LATER...

COME, LITTLE ANGELA, WE GO HOME. YOUR GRANDPA LOVE YOU MOST, HE KNOWS BEST.

IF...IF YOU SAY SO, GRANDPA.

PUT THOSE CLOTHES BACK... THE PATIENT HASN'T BEEN RELEASED. SHE HAS A DANGEROUSLY ENLARGED APPENDIX.

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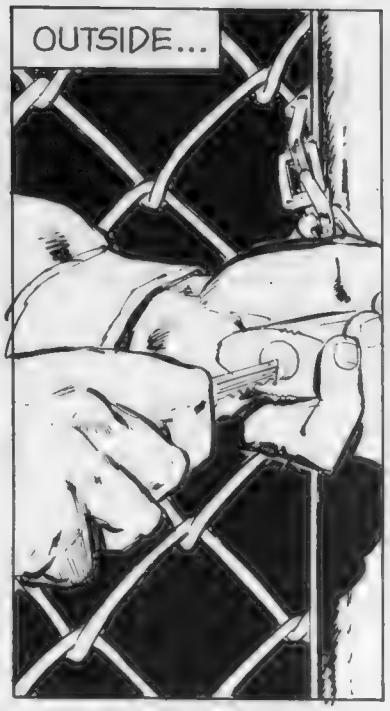
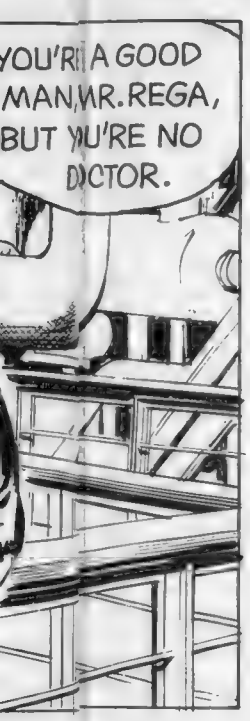

OUTSIDE...

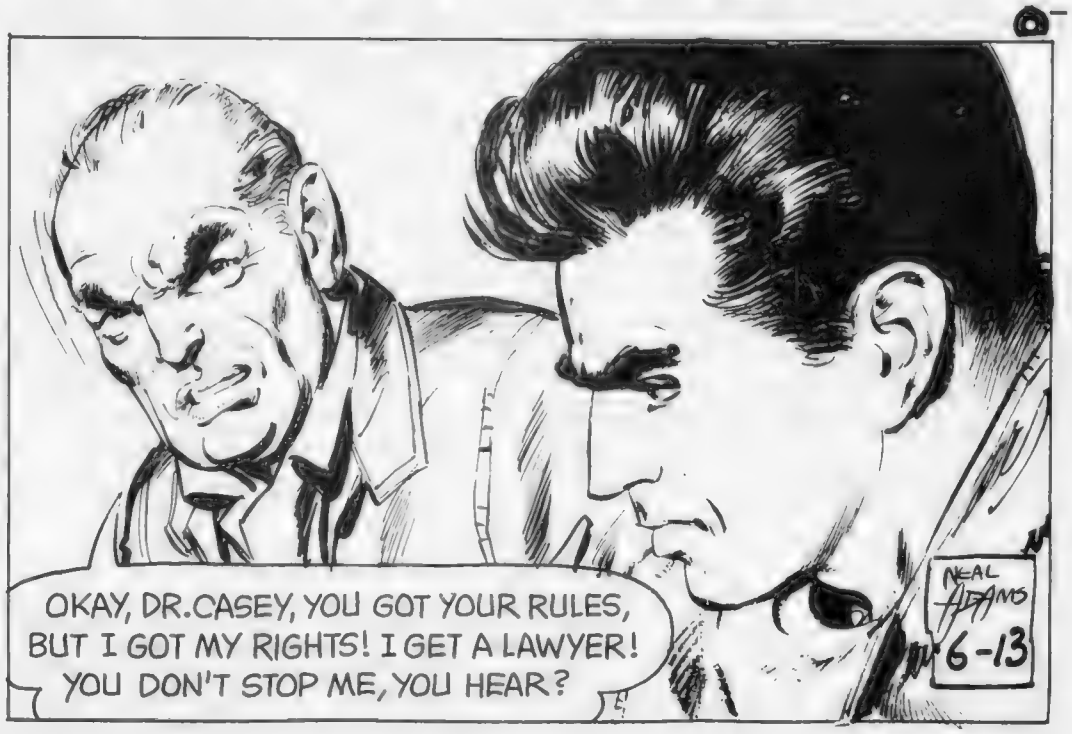
THE WAY THAT MAN CARRIES ON AGAINST DOCTORS, YOU'D THINK WE WERE LIVING IN THE DARK AGES!
I KNOW HOW IT IS. YOU SHOULD HAVE SEEN MY GRANDPOP!


YOU'RE A GOOD MAN, MR. REGA, BUT YOU'RE NO DOCTOR.

DOCTORS! YOU KNOW WHAT THEY DO TO ME...CRIPPLE ME, RUIN ME! I REMEMBER THAT!

MR. REGA, MAYBE THE DOCTORS HAD TO AMPUTATE YOUR FINGERS...TO SAVE YOUR LIFE!

I TRIED TO TELL YOU, GRANDPA. WHAT YOU'RE DOING IS AGAINST THE RULES. DR. CASEY WON'T LET YOU TAKE ANGELA.
OFF.


OKAY, DR. CASEY, YOU GOT YOUR RULES, BUT I GOT MY RIGHTS! I GET A LAWYER! YOU DON'T STOP ME, YOU HEAR?
NEAL ADAMS
6-13

Q: When you were a teenager, I know that you drew pictures all the time. Would you tell us some of the thoughts you have as to what motivates some young people to put their all into one activity?

A: Young people have a lot of extra adrenalin and, along with it, they have frustrations—holes form in their personalities and they try to fill them with something. They're constantly frustrated that a girl doesn't like them, or they're afraid they're going to fail in school, or they think their parents are stupid, or they worry that they may die before they're 21, or that they'll be drafted. And to fill some of these frustrations, some of these kids will become 'junkies'. Others may become fanatic collectors and devote all their time to one thing. When I was a teenager, I became an *art* junky. Whatever frustrations I had were taken out by drawing pictures. If a young person becomes massively dedicated to one thing, he won't worry about *anything* else — he'll dress sloppily, or neglect his teeth, and he'll probably have an angry attitude. This same attitude will make a junky out of him if he can't find something like art, or collecting, or what have you, to fulfill himself. A normal person wouldn't spend the kind of time I've spent drawing pictures—it just doesn't seem realistic. I left holes in my own personality and, as I got older, I tried to patch up those holes as I found a little time. Of course there wasn't much of that time, since I was spending 12 to 16 hours a day drawing pictures. I've found that you just can't be nothing but a drawer of pictures —it's important to become more of a person—to get out and do things. The artist who never gets out may become a stylist—a guy who draws in a specific style and that style will be everything that he is. He won't count as hardly anything else because he'll be into that one thing so completely. A person who draws with a greater range will do so because he's developed a greater range in his life. He'll get interested in different things. Sometimes kids who have gone through a fantastically creative period, trying to overcome their frustrations, finally end up realizing they've done something good. And sometimes the kids who were great personalities in school—the president of their class—who went through easily without devoting any great energy to one thing, will go into a profession that doesn't demand much of them and they'll end up at 40—drinking like maniacs—not going anywhere. At an early age, drawing pictures was like a disease with me, but I realized I also had to learn to write, to communicate with people, etc. All of this took time away from the drawing board so I often had to stay up till 5 AM to finish a job. My getting into the Bronx drug project I mentioned earlier was an example of my attempt to broaden my outlook. If one draws a lot, and he's really into it, he's reluctant to take time out to read, for instance. I have to force myself to read—everything—I try to read material about something that I'm not involved in. I like to read about guys who do other things well. Incidentally, one of my favorite authors is Isaac Asimov. He's a genius who has been able to take a fantastic number of things that nobody else knows and to turn them almost into a new science that's an understanding science. He looks at the world from the point of view of an expert on everything. 'The Wellsprings of Life' is a series of his that has fascinated the hell out of me. This series talks about life as it began, what it's all about, what the brain is made of, etc. Asimov can relate all the sciences—he's a genius who can write clearly, and who has recognized his ability to understand things well enough to express them simply.

Q: I believe you've said that it's sometimes a mistake to praise young people too much for their art ability. Would you talk about this a little bit?

A: Sure. You remember my saying earlier that there were 5 or 6 kids in my high school art class who were better than I was at the beginning of the course. Well, these kids were always being complimented by teachers, parents, etc. They'd be told, "That's great!" And the kids lived off these compliments, and they were making very little effort to be better. Kids will take you at your word, because you're an adult, and when you compliment them excessively—they'll figure, "Well, he must know." On the other hand, I've been able to criticize young artists very heavily and honestly. Sometimes I've said, after looking over their work, "That's really bad!" I may tell them, "You're not paying attention to drawing—you're just doing style—you're copying somebody else's style—if you're going to take something, take another artist's drawing—take his composition or his ability with blacks." After hearing these kinds of comments from me, if the kid goes away and can be destroyed by my remarks, then he's never going to be an artist anyway. But often, I've found, he'll go back to his board and say to himself, "I'll *show* him — that so-and-so!" He'll try harder, just to prove me wrong, and he'll come back later and show me better work. Or sometimes a kid will bring in about 5 drawings to show me and I'll say, "I haven't seen you for two months, you must have made a lot more drawings than that during the interim. If you're going to take up my time, go back home and do a *lot* of drawings. If he doesn't come back, then I figure he was just a fan who wanted to talk a little or who wanted an autograph.

When some of us, up at National, recognize that a young fellow is finally good enough, we'll give an editor a hard time till he gives the kid a story to draw. Dick Giordano, who's been inking my pencilings,

and I have maybe half-a-dozen young fellows that we've tried to encourage to have a professional attitude—to learn to be artists first and then comic book people. Some kids come in to show us pages that appear professional if you look at them from across the room—all zipatoned up, with Wally Wood lines and George Wunder eyeballs but their drawing is just terrible! Bring in drawings—not just finished-looking art work. Anyone who aspires to getting into the comic book field has to be as good as the pros in the business—this isn't the kind of job where you can learn while you work—you have to be as good as the best to begin with. If you're not, you go away and become an assistant art director and earn a lot of money, and maybe you'll get turned off comics and that may be the best thing for you. As I've emphasized before, if a kid is trying to improve, and he sees a very difficult action pose done beautifully in an Al Williamson drawing, it would be O.K. to copy that, but don't copy the Williamson *style*. The most difficult thing to do with a young cartoonist is to convince him that an artist has to think. The tendency is to do the easy thing, to look at somebody's art work which seems to have a flair—a style that he appreciates—and to copy that style and get involved in it. The hardest thing to do is to convince a young person that drawing is like math—it presents problems and you have to solve those problems. If you can solve a particular problem with anatomy, by copying a particular artist's anatomy (not his style) that's O.K. If you can solve another problem by concentrating on a certain artist's perspective, that's all right too. As soon as you solve one problem, drop it and go on to another one. If you learned how to draw an eye in one picture, learn how to draw an arm on your next page. You have to depend on yourself to determine when you've solved a problem correctly. A pro—if he's really serious about helping a young person learn to draw—will send him in directions where he can gain information. If the kid can gain information by looking at other peoples' things, the pro will send him in that direction. If the kid lacks information about how a figure is constructed realistically, the pro will try to get him to go to figure-drawing classes, and he will try to stop the young person from doing things that are just wasting time. And there's one other thing—those people already in the comic book field are older guys now, and everybody's satisfied giving them the kind of work they've been doing right along. But the editors are going to want to see a young fellow doing *new* things.

Q: What do you think about the comic-book-fan phenomenon?

A: The fans are looking for inside stuff—what's going to happen in the industry in the next month—who's doing what and why, etc. But they represent an extremely small percentage of the people we're trying to reach. We're trying to entertain kids and to sell them comic books, and only about 2% of the buying public are fans. They're fanatics and, strangely enough, a lot of the pros don't even understand why the fans are so fanatical because they weren't fans themselves when they were growing up. They were interested in drawing—and they did collect some comic books along the way—but nothing like the fans. The whole thing is weird. We try to be courteous to the fans but the real people we strive to please are the millions of kids who read and enjoy our product. ●

NEAL ADAMS

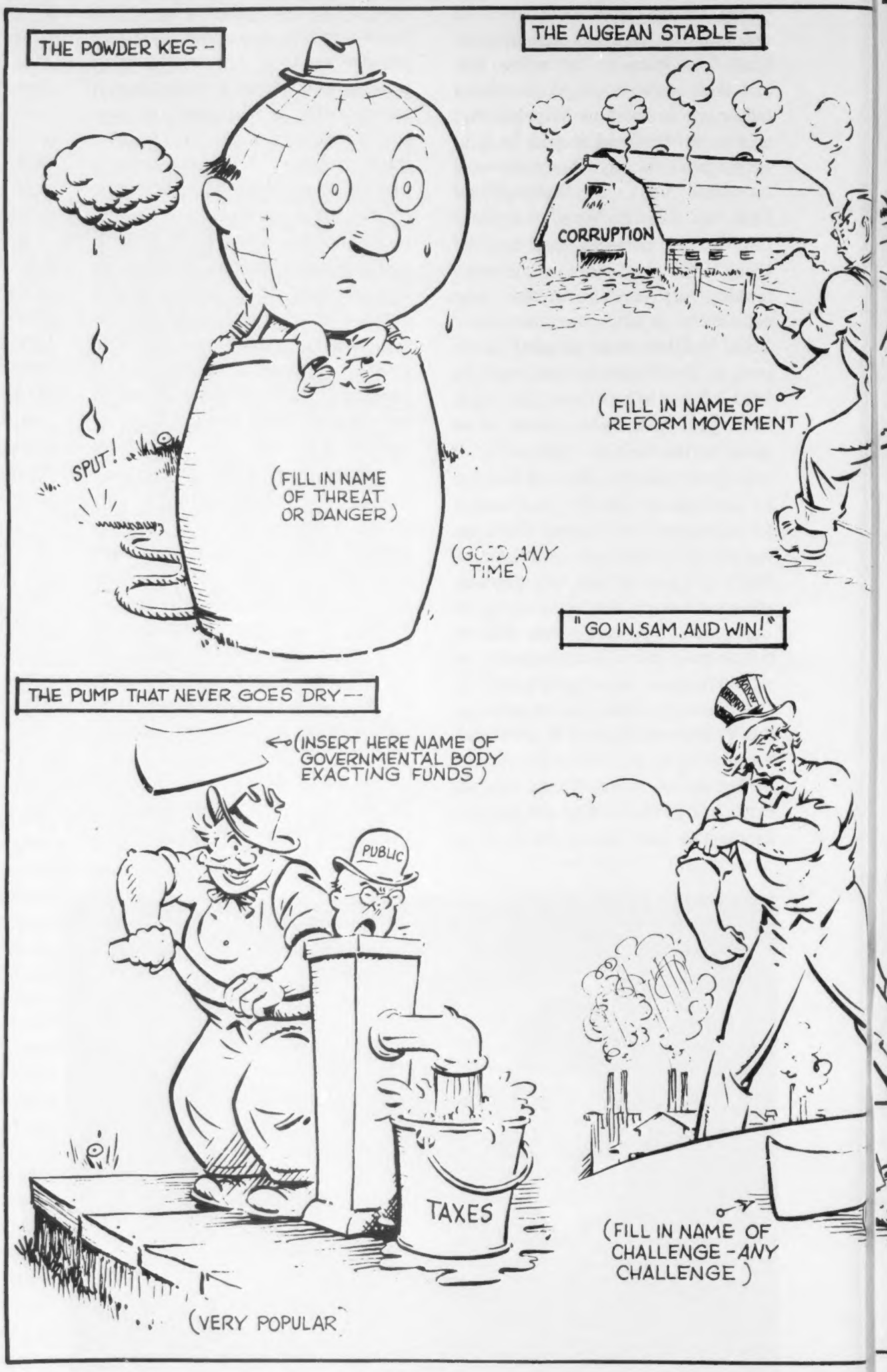
In the concluding installment of the NEAL ADAMS conversations, he talks about some of the difficulties in distributing comic books, how the newspaper syndicates have been missing good bets for new strips, what kinds they should attempt, he gives his opinion of the underground comics, tells something about the newly-formed Academy of Comic Book Arts, etc.

F. O. ALEXANDER, the retired editorial cartoonist of the Philadelphia Evening and Sunday Bulletin, wrote CARTOONIST PROfiles recently about a very interesting 'Do-it-yourself-cartoon kit' he has devised. His letter and the explanation follow.

In the course of several years of editorial cartooning, I have learned that "nearly everybody" likes to do cartoons. Many confess an inability to draw very well but that is a relatively unimportant part of cartooning. (The *idea* is the thing!)

Now to give expression to this vast surge of creative ambition, I have devised a sort of audience participation novelty. Shall we call it Alex' Do-it-yourself-cartoon-kit?

You will see that the enterprising collaborator has only to letter the appropriate labels and paste them on the dandy drawings and he will have made articulate his strong editorial feelings. This is a very satisfying exercise and will give a great and stirring life to those who feel a need to say something vital about what is going on in the world.


THE POWDER KEG –
SPUT!
(FILL IN NAME OF THREAT OR DANGER)
(GOOD ANY TIME)
THE AUGEAN STABLE –
CORRUPTION
(FILL IN NAME OF REFORM MOVEMENT)
"GO IN, SAM, AND WIN!"
THE PUMP THAT NEVER GOES DRY –
(INSERT HERE NAME OF GOVERNMENTAL BODY EXACTING FUNDS)
PUBLIC
TAXES
(VERY POPULAR)
(FILL IN NAME OF CHALLENGE – ANY CHALLENGE)

THE WAIF-

(INSERT HERE NAME OF BUCK BEING PASSED)

(NAME OF PERSON OR AGENCY ON WHOM THE RESPONSIBILITY IS BEING DUMPED)

TAKING HIM FOR A RIDE-

(LETTER IN THE NAME OF THE INFLATIONARY TRICK BEING FOISTED ON THE HELPLESS PUBLIC)

INFLATION

AT THE CROSS-ROADS-

THE SPOILS OF OFFICE

THE NATIONAL WELFARE

THE PUBLIC TRUST

(FILL IN NAME OF GOVERNMENT AGENCY, CONGRESSIONAL COMMITTEE OR POLITICAL OPPOSITION CURRENTLY OUT OF FAVOR)

(GOOD ANY TIME)

U.S.

THORNY--

(INSERT HERE NAME OF PROBLEM)

ALEX-

(GOOD ANY DAY YOU'RE ABSOLUTELY STUCK FOR AN IDEA--THERE'S ALWAYS A PROBLEM!)

THE NEWSPAPER COMICS COUNCIL ANNOUNCES EIGHT NEW PROJECTS

1 A CBS-TV SPECIAL

featuring actors as famous cartoon characters, to be presented by Ed Sullivan Productions this fall.

2 A COMICS FESTIVAL

in Central Park, Sunday, September 12; co-sponsor: New York Daily News. Chalk talks by cartoonists, free comics brochures and balloons. Estimated audience - 25,000!

3 A NEW SONG

featuring many comics characters, to be played for the first time at the Central Park Comics Festival.

4 A HISTORY OF THE COMICS

published by Putnam - 250 pages, 32 in color, $15.00

5 A PORTFOLIO OF LITHOGRAPHS

individually signed by the cartoonists, published under Harry Abrams' imprint. Three sets of eight each, $400-$500 each set.

6 A SHORT HISTORY OF THE COMIC STRIP

an article to be distributed to newspapers and magazines.

7 ZIP CODE POSTERS

for the U. S. Post Office mail trucks. Displays at the Smithsonian Institution and at many state fairs.

8 THE CAVALCADE OF AMERICAN COMICS

traveling exhibition - scheduled showings 1971:

*Lever House, New York . . *King's Plaza, Brooklyn . . Neshaminny Mall, Philadelphia, August; . . Indianapolis Star, October; . . Cleveland Book Fair, October.

*has already been shown

Your membership dues ($50 for cartoonists) are the best investment you can make in your profession.

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